TEN CENTS

VARIETY

VOL. X., NO. 4. APRIL 4, 1908. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

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3 WEEKS

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VARIETY

VOL. X., NO. 4. APRIL 4, 1908. PRICE TEN CENTS.

SMALLER UNITED CIRCUITS APPOINT "SALARY" COMMITTEE

A Committee Selected to Interveiw Acts and Urge a Reduction of Salary for Over the Smaller Time. United Routing for Next Season.

During the week at the United Booking Offices, the representatives of the smaller circuits booking through the agency appointed a committee of five to interview artists, submitting the proposition of reducing their salary while playing in the houses located outside the large cities.

The committee is composed of Clark Brown (Bennett Circuit), Ed Renton (Poli Circuit), W. F. Tucker (New England houses), Jules Delmar (B. F. Keith), and Harry Seamon (Hurtig & Seamon).

The members of the "salary" committee are expected to advance substantial arguments why consideration should be shown by artists for the smaller houses from the salary viewpoint, and attempt to impress upon the vaudevillians the necessity of shading the price for the different grade of theatres.

Last season with many blanket contracts outstanding, and the Klaw & Erlanger opposition to buck, the same weekly salary by a great number of acts was received continuously, regardless of where they appeared.

On Wednesday, the United managers did their first routings for '08-'09. Three "dumb" acts, said to be foreign ones, were listed for travel commencing with the opening of the season.

JUST MISSED J. K. HACKETT.

Vaudeville just missed James K. Hackett. The actor-manager had placed his approval upon a plan to introduce him into vaudeville, carrying with it a sketch, and a very large weekly compensation, one spoken of in an undertone.

Mr. Hackett would have opened in vaudeville last Monday, if the managers had not been tardy. By their dilatoriness, Mr. Hackett has been lost to the varieties—for this season anyway. He has arranged to appear in a repertoire of his plays at a Washington theatre commencing May 4, for a brief run, and the engagement terminated all vaudeville thoughts.

SAYS CHASE DREW COLOR LINE.

Washington, April 2.

Suit has been brought against P. B. Chase, the vaudeville manager of Washington, by Mary Stewart, a colored woman, who is employed in the family of a government official. She demands $3,000 damages, alleging that on account of her color she was refused admittance to the theatre when she presented tickets at the door for herself and her employer's two children.

CHANGES CONSTITUTION.

The constitution of the Vaudeville Comedy Club has been amended to permit the election of any male theatrical player.

The constitution as it formerly read made only comedy acts eligible. Admittance to membership in the society is had through the posting of the name of an applicant who has been duly vouched for, for three consecutive meetings, when a vote is taken. Five black balls cast cause rejection. Once rejected an applicant for membership is barred from the club forever.

DIXEY REMAINS IN LEGIT.

Having accepted an engagement to open in a new piece at the Bijou, Harry E. Dixey has thrown over his vaudeville plans for the present.

MORRIS SIGNS FIRST NATIVE ACT.

The first American act to be placed under contract for "The Morris Circuit" for next season is Collins and Hart, who received contracts this week.

At the Morris office no information would be given as to the length of time the contract called for. An agent who should know said this week the Morris Circuit had placed at least ten American acts under contract for next season, but this Mr. Morris denied, admitting several were pending.

VAUDEVILLE IN 14TH STREET.

Beginning with April 20 the Fourteenth Street Theatre will be turned over to vaudeville for an indefinite period. A company headed by the Fays (John T. and Eva), will go in on that date for a four weeks' engagement at least.

The bill will be changed weekly, the Fays only remaining as the permanent feature.

The show will be made up of six acts besides the Fays, at a total cost of about $1,200, it is announced. This is an experimental looking. If the Fourteenth Street clientele takes kindly to the innovation, vaudeville may be made a permanency.

The sole opposition in the downtown district is Pastor's on the other side of the town.

CASEY AGENCY WILL INCORPORATE.

Pat Casey stated this week his new booking office, styled "The Casey Agency," would soon be a corporation. It will be capitalized at a large amount.

A flood of business and bookings was Mr. Casey summing up for the first week of his new enterprise.

A record was made in the booking line by Mr. Casey last Monday. In two hours and ten minutes, Mr. Casey booked an act through the United and Orpheum offices for four years, the act alternating the circuits, commencing with '08-'09 on the United. It will play in Europe until then.

Lester Rosenthal, Casey's private secretary, will have the business management of the Casey's agency offices.

During April sometime, the agency will remove to the St. James Building.

MORRIS CLINCHES NEWARK.

Newark, N. J., April 2.

The presence of William Morris and his attorney, George M. Leventritt, in this city a day or two ago, gave rise to the report that the "William Morris, Inc.," vaudeville circuit would be represented by a theatre in Newark.

Pressed for a statement, Mr. Morris admitted that a deal had been closed whereby he has secured a site for a new house here. He would not, however, disclose the location.

The enterprise is amply financed with local capital and at last opposition to the Proctor house is to become a reality.

BECK AND MEYERFELD CONFERRING

Martin Beck, general manager of the Orpheum Circuit, and Morris Meyerfeld, Jr., its president, are together in consultation at Chicago. Mr. Beck left New York for the Western city, where he arrived yesterday (Friday). Mr. Meyerfeld met him, having come on from San Francisco.

They will return to New York, arriving here Monday or Tuesday. Before returning Mr. Meyerfeld may complete arrangements to take a long foreign trip, visiting Japan.

The conference of the two Orpheum heads is reported to be on the circuit's matters, and pertains to the conduct of the Orpheum houses while Mr. Beck is away in Europe during the summer. He will leave in May.

It was announced at the Orpheum offices this week that D. H. Hunt would have charge of the dramatic pieces to be presented under the supervision of the Orpheum's Producing Department. Charles Feleky will have the musical end of the department at his direction.

Mr. Beck asked that an emphatic denial be made of the rumors prevailing this week that the Western contingent was acting or booking independently of the Eastern end of the United. There was not a word of truth in the reports, said Mr. Beck.

EMPIRE MANAGERS REVIVE POOLING PLAN FOR SHOWS

Talked Over Participating Scheme at Chicago Meeting and It Will Probably Go Through This Time.

A certain coterie of burlesque managers connected with the Western Burlesque Wheel met in Chicago recently, and during a general conference on show conditions throughout the country, the scheme of pooling shows under a corporation came up for consideration.

This scheme was thoroughly gone over about a year ago by the Western managers, but some members held back, claiming they were making more money than the average show, and would lose by pooling holdings.

This time there was no effort to include everybody in the participating plan. It was agreed that opportunity be offered all Western managers to come in if they chose. It is reported that owners of a score or more shows have signified their willingness to work on this plan.

Expert producers will be engaged by the pool to stage the burlesque shows and the various managers will look over the finished work to advise changes and improvements. Profits will be divided among the participants on a basis of their holdings in the pool.

It is generally believed that this method of conducting a burlesque circuit would be the ideal one of everyone would co-operate. The Eastern managers tried to bring it about on their circuit but the project never came to a point.

FINED "WIDOWS" $200.

Chicago, April 2.

For the first time in Chicago, a burlesque company has been fined by a house manager. U. J. Herrmann, of the Star and Garter, this week imposed a penalty of $200 against "The Parisian Widows" for failing to remove from the performance four features which Fred Irwin, one of the Eastern Wheel Censor Committee, had marked for the discard.

Mr. Irwin notified the show before it opened at the theatre last Sunday. Mr. Herrmann imposed a fine of $50 for each offense when he found Mr. Irwin's instructions had not been followed.

Richard Hyde, who was in the city, approved Mr. Herrmann's action. Hyde & Behman own the house.

EASTERN QUITS TWO CITIES.

The Eastern-Western-Scranton real estate deal passed through this week, the Columbia Amusement Company of New York (Eastern Burlesque Wheel) receiving its bonus for surrendering the lease of the Columbia, Scranton.

The Western Wheel has taken over the property, and will place its first show there week of April 13, the Eastern Wheel retiring on next Saturday evening, April 11, instead of remaining until the end of the season.

With the dropping of Scranton, the Bayonne theatre will also fade from the Eastern's route sheets. The Bayonne, N. J., house, only lately acquired, will close to burlesque on April 8. Last week was its first, and the gross receipts have been reported at $1,400.

Both towns have been three-day stands. From the closings on there will be a "lay off" for the Eastern Wheel shows, which otherwise would have played the Bayonne and Scranton time.

COLUMBIA CO.'S IMPORTANT MEETING.

The regular weekly meeting of Columbia Amusement Company (Eastern Burlesque Wheel) members occurred last Tuesday evening, but became more important than the casual affairs discussed and the routine matters generally passed upon, at these gatherings.

The Columbia Company has never paid a dividend to its stockholders, through the investment of all undivided profits in improvements or realty, the latter consisting mostly of new theatres added to the Eastern Wheel from time to time within the past two years.

A provision in the constitution prohibits the payment of any dividends until a reserve of $20,000 cash shall have been held in hand. One of the purposes of the meeting was to amend this section, permitting the passing of a disbursement to the stockholders, without this clause intervening. The company will likely decide upon and pay its first dividend shortly.

Capitalized at $200,000, the gross assets of the Columbia Company have been stated by a member to be $600,000, the difference representing the profits earned, but which have been invested.

Another matter provoking much discussion at the meeting was the suggestion that all window hangers be discontinued. The argument in favor of this move was that it would result in an annual saving to the Eastern Wheel managers of at least $200,000, calculated on the cost of the hangers, about $25,000 each season, and the immense number of passes required to be given out through the distribution in shop windows.

It was claimed that with the discontinuance, and the reduction of weekly passes, the holders of free tickets each week would patronize the box office instead, being constant visitors, many purchasing the "paper" at a cut price.

Some houses on the wheel are harboring as many as from 800 to 1,000 people weekly who do not pay to see the show, it is said. In some towns, great inroads upon the box offices are made by local newspapers demanding a large number of free tickets as a sort of payment for reading notices of the house, rightfully covered through custom by the advertisements and the general news interest of theatricals to the reading public.

It was claimed that a portion of the moneys saved by the window hangers, said by some managers to be an obsolete and useless style of advertising for houses which have a fixed policy, could be expended in increased newspaper space, bringing better returns.

No positive action was taken on the proposal.

GETTING READY IN BROOKLYN.

Bids were opened Tuesday by members of the Empire Circuit Company's Executive Committee in New York for the erection of the projected Flatbush Avenue burlesque house. Five building contractors submitted prices. George W. Rife of Chicago, Harry C. Miner and Harry Martell went over the figures, and on their recommendations the contracts will be let shortly.

The Williamsburg house is rapidly approaching completion. The contractors engaged to have the work completed by March 1. Delays in the shipments of structural iron and other circumstances held the work back and ever since then the contractors have been under a daily penalty.

It is fairly certain that the theatre will not be opened until September, the present being regarded as an unfavorable time to start a venture of the sort. The work will be complete in a few weeks now.

GIVE UP CHESTER.

After a trial of several months Chester has been removed from the route sheets of the Western Burlesque Wheel, the three days of that time being vacant. Grand Opera House will revert to its old form of entertainment, popular priced shows.

Thomas Hargreaves, the circus proprietor, who owns the house, booked the burlesque organizations in on a $700 guarantee for the three days. Business did not warrant this outlay.

THE HOWARD'S BEST SEASON.

Boston, April 2.

The season now drawing to a close is reported at The Howard Athenaeum to be the best in the history of that long established house for receipts and attendance. It is under the management of Jay Hunt.

The Western Burlesque Wheel shows have been playing at the Howard since the season opened under a guarantee each week. In addition, the Howard has provided a vaudeville bill of its own. Special features have been a weekly item.

The independent bookings for the Howard, as well as the Bowdoin Square, both booked together, are exclusively placed by Phil Hunt of New York.

TO CHANGE DULUTH HOUSE.

Duluth, Minn., April 2.

The Metropolitan will finish the present season as the home of burlesque, when the house will be torn down to make room for the Wisconsin Central Railroad Company. As yet no site has been chosen in Duluth to play Western Wheel attractions next season.

BONITA'S "3 WEEKS" TRAVESTY.

Next week at the American, where "Wine, Woman and Song" will play, Bonita and Lew Hearn will present a short travesty upon "Three Weeks," Bonita playing "the Queen," and Mr. Hearn "Paul."

"THE NEVER, NEVER LAND."

"The Never, Never Land," a sketch written by Izrael Zangwill, is in course of production by the Production Department of the Orpheum Circuit, under the immediate direction of D. H. Hunt. It will be a pretentious offering on dramatic lines. The place or date of its first appearance has not been set.

STOCK CHORUS INCREASES RECEIPTS.

The stock chorus which has been holding forth for the past five weeks at Miner's Bowery Theatre is playing this week at Miner's Eighth Avenue with "Miss New York, Jr."

It will remain at the same house next week at the request of Charles Taylor, whose "Parisian Belles" plays that house. After that the feature may be discontinued.

The extra girls were moved over from Miner's Bowery to the Eighth Avenue this week following a refusal to bear a share of the cost by the management of the "Moonlight Maids," the Bowery attraction this week.

Mr. Taylor played recently at the Bowery and was well pleased with the extra girls as a feature. It was at his request that the stock chorus will be held over. It is noted that with the girls the receipts for the five weeks just passed are $2,700 over the corresponding period last season at the Bowery.

FOX TO HEAD BURLESQUE SHOW.

Harry Fox, who has been for two seasons a member of Miner's "Dreamland Burlesquers," will retire from that organization at the end of this season, and will be placed at the head of the "High Jinks," another Miner property, next season. A special piece is now being written for Fox.

Dave Martin will again head the "Dreamlands," but there will be several changes in the cast. Tom Miner is having next season's settings made already and a new piece will be provided to be called "The Red Moon."

An effort will be made to have the show open the new Brooklyn house.

WHICH WHEEL?

Chicago, April 2.

Arrangements have been completed by Jos. Weis for the erection of a $75,000 theatre at Youngstown, O., to be devoted to burlesque. New York capitalists are mentioned in the enterprise.

"TIGER LILIES" BEST AMATEUR.

Chicago, April 2.

Manager John A. Fennessy inaugurated a "Chorus Girls' Contest" at the Folly Theatre on Thursday last, and it proved such a success, the affair, in addition to the regular "amateur night," Friday, will be given each week.

The aspiring choristers who appeared in specialties after the regular performance by the "Tiger Lilies" were: Therese Curtis, Rose Allen, June Marland, Gladys Glasson, Alice Day, Dorothy Marx. The latter won the first prize, with imitations of Lillian Shaw.

A COUPLE OF ACTS.

When "The Girl Behind the Counter" quits the Herald Square for the present, Louise Dresser may come into vaudeville for a brief period.

And when "Geo. Washington, Jr.," says enough for '07-'08, Carter De Haven and Flora Parker may become a vaudeville team for a reappearance. The Casey Agency is doing it.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone {4022 / 4023} 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4380).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 113).
W. ALFRED WILSON, Representative.

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20 cents an agate line, $2.80 an inch. One page, $126; one-half page, $65; one-quarter page, $32.50.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

UNITED HEBREW TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

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Vol. X. APRIL 4. No. 4.

Fredo and Dare have separated.

John Neff and Carrie Starr have joined "The Brigadiers."

May Tully will "lay off" next week, her first in two years.

Hawthorne and Burt open on the Moss-Stoll tour in England July 13.

Klein and Clifton have returned from their trip half-way around the world.

The Wintergarten, Berlin, will close its season in June, re-opening August 17, next.

Paul LeCroix has received thirty weeks of time next season over the Western circuits.

Dale Wilson will leave her present berth with Irwin's "Majestics" this week or next.

Lawrance D'Orsay has no vaudeville engagements beyond this week at the Fifth Avenue.

Rose and Ellis opened with "The Avenue Girls" at the Academy, Pittsburg, last week.

Georgia Caine's date of reappearance has been placed forward until April 20 at Hammerstein's.

Delmore and Lee have completed their Klaw & Erlanger contract. A foreign trip is in contemplation.

Nellie Seymour and Nestor replaced Felix and Caire at the Novelty this week, illness causing the retirement of the latter act.

The William Morris office is now booking the Sunday night bills at the Circle, operated by Felix Isman and Gus Edwards.

James Hunter, of Nessen, Hunter and Nessen, has retired from that organization and is now with the Juggling Johnsons.

The Frank L. Gregory Troupe of hoop rollers have written from Europe to secure time over here, commencing in November next.

The Boston City Quartet have received offers for European time, but may go abroad with "The Happy Hooligan" company instead.

Billy Inman will manage O'Connor's Imperial Music Hall at Coney Island this summer. The season will open the latter part of April.

Emil Hoch and Company played a new sketch last week at Bennett's, Ottawa, for the first time. It is "The Buffoon," by Louis Weslyn.

Joe Whitehead will hit "The Alley" on April 20, when he joins "The Flower of the Ranch," which is expected to be on Broadway by that date.

Mr. and Mrs. Neil Litchfield and daughter, Abbie, have returned to their home in Newark, having finished a season in the lyceum and lecture field.

Rae and Brosche have been engaged by Louis Pincus to open over the Western States time, commencing at the Empire, San Francisco, April 6.

Laveen-Cross Company opens at Minneapolis Monday (April 6) for the commencement of a fifteen weeks' tour of the Sullivan-Considine circuit.

After being separated for two years, Golden and Collins have again come together as a team and are with "The Monte Carlo Girls" Burlesquers.

Paul Phillips, brother of Adolph Phillips, the German actor, has the agency bee, and is said to be looking for a suite of offices to start operations.

Jack O'Brien, the pugilist, gave a monologue at Miner's Eighth Avenue Theatre last Sunday night, when the benefit for the Krueger Fund was held.

The Auers while playing at Joplin, Mo., received contracts for Europe; also a notification that Mrs. Auer was heir to a considerable fortune in England.

P. Alonzo, of the Poli Circuit, who has been confined to his apartment in New York by illness, had recovered sufficiently to leave his rooms on Wednesday.

Ed. Renton, the Poli Circuit general representative, is organizing stock companies to play the Poli houses at Springfield, Waterbury and Bridgeport early in May.

Robert H. Baker, the jumper, is suffering from serious injuries, the result of a slight fire in his home at Lynn, Mass. The doctors say he will be about in a week or so.

Lee Harrison has replaced William Gould as third vice-president of the Vaudeville Comedy Club. Henry P. Dixon is now one of the Club's Board of Directors.

La Sylphe, the dancer, now on the Orpheum Circuit, has been placed for the Keith-Proctor time commencing June 1. The foreign girl is a Marinelli importation.

Edward Ott will replace his brother William C. (who died last week) in the musical act, Klein, Ott Brothers and Nicholson. The title will remain the same.

Irene Young, of Weston and Young, is recovering from an operation performed last week, a wound caused by a former operation for appendicitis necessitating the surgeon's knife once more.

William Gould and Valeska Suratt left for Europe on Tuesday. Miss Suratt will go to Paris, Mr. Gould to London. Before opening the London engagement they will play one week out of the city.

George H. Primrose, the minstrel, will close his road tour for vaudeville, having a large act in readiness. He is expected to make a local appearance in May by M. S. Bentham, Mr. Primrose's agent.

"The Memphis Students," with Bobby Kemp and Marion Ringgold, the colored singing act, will be revived for this summer. An engagement is expected for Hammerstein's Roof. Lykens & Levy have the number.

Julian Eltinge, the mimic, has bought a summer place at Northport, L. I., where he will impersonate an amateur farmer when he gets time. He opens at the Theatre Marigny, Paris, in mid-summer, to remain during August.

While playing at the Orpheum, Memphis, Tenn., Mignonette Kokin was robbed of valuable jewels and over $300 in cash. Her dressing room faced upon a courtyard on the ground floor. She offered a reward of $400 for the return of her property.

One of Eph Thompson's elephants died in Philadelphia last week. Mr. Thompson had but shortly before the animal's death left the hospital upon recovering from a serious illness.

Hermann the Great, together with Mrs. Hermann, sailed for Europe Wednesday. He will tour the Continent with a small company of American vaudeville acts, returning to this side in September. He has just finished a Klaw & Erlanger vaudeville contract over here.

The Harry E. Bonnell Co. has incorporated for $10,000 to conduct and carry on a general booking and amusement business. Mr. Bonnell will manage the enterprise. He is a well known local theatrical newspaper man. The company is located at 1416 Broadway.

A new vaudeville theatre, the Grand, has recently been opened in Hamilton, O., under the management of John E. McCarthy and J. Thomas Ward. The house has a seating capacity of 800. Three shows a day are given and the admission is fixed as 10 and 25 cents.

More than $100,000 has been subscribed for the erection of a $175,000 opera house of Forth Worth, Texas. Phil W. Greenwall, of the Greenwall legitimate circuit, has signified his willingness to take the property on a long lease, but its future has not yet been disposed of.

The Bronx Lodge, B. P. O. E., has presented to Geo. E. Mallen and Harry Leonhardt respectively, a handsomely designed and engrossed testimonial for their efforts in promoting a most successful entertainment lately held by the Lodge. H. M. Jackson, the secretary, is responsible for the artistic work.

Mr. and Mrs. Edward James Flanagan, Jr., announce the birth of a ten and a half pound boy, Sunday, March 29.

Mr. Flanagan is of the team of Cameron and Flanagan, and Mrs. Flanagan is known professionally as Charlotte Ravenscroft.

After playing with his band in vaudeville for the three weeks now booked Maurice Levi will return to the conductor's chair of "The Soul Kiss" if no other vaudeville time is accepted. The musical organization has been engaged for Manhattan Beach from the opening of the season there until far into the summer.

Frank Fogarty will play return engagements at the Fifty-eighth Street house and Hammerstein's on April 13 and 20 respectively, returning to each within five weeks from the former appearance. Helen Trix has been secured time on the Moss-Stoll tour in England by Harry Leonhardt. Miss Trix will open in London sometime during June.

The Geo. M. Cohan-Sam H. Harris-Pat Casey big benefit for the Kruger Memorial Fund will be held at the Academy of Music to-morrow (Sunday) evening.

The seating capacity of the house has been practically disposed of, and a great show is on the bills.

CHICAGO POLICE KEEPING WATCH ON DIVE KEEPERS

A Stop to be Put to Obscene Performances Given Under the Guise of "Vaudeville" or "Burlesque"

Chicago, April 2.

The authorities have finally descended on the so-called "concert halls" on the West Side, and notified the dive keepers to abandon the revelry, which evoked severe criticism. Not since the days of lawlessness has the West Side district been so thickly infested with indecent resorts, which audaciously offer "burlesque" or "vaudeville" and are actually nothing more than drinking dives.

These places employ women to sing or dance and solicit business for the proprietor in the front part of the saloon on a commission basis.

Not only do the "performers" in their flimsy and immodest garments cajole the patrons, but women in street dress invade the places for the same purpose, without formality.

The frequenters of these dissolute resorts are usually of the obnoxious and vulgar sort, and the misrepresentation of "vaudeville" and "burlesque" at these places has a tendency to create a wider latitude for the real burlesque houses, where "clean" entertainment is more or less maintained.

On Madison Street, opposite the Star and Garter, is a "concert hall." The entrance is attractive and the casual passerby has no idea of the dive inside. A three-sheet board in front announces "burlesque," using stock paper.

The most disgusting and objectionable resort is on Halsted Street, near Adams, in the heart of the West Side's business and residential district and near the Haymarket, Star and Garter, Empire, Academy of Music, Bijou and Virginia.

Both "burlesque" and "vaudeville" are announced, with no charge for admission. A femal impersonator and "cooch" dancer are the chief attractions.

It is understood that a certain booking agent here, who supplied many other similar places in Chicago with "women," has been either apprehended or placed under police surveillance for his loose methods.

The absence of male performers is evident. Only women who can keep the waiters and bartenders busy are wanted.

If the authorities would be stringent, and regulate or prohibit the revelry of lasciviousness under the guise of "vaudeville" and "burlesque," there would be no misrepresentations at the expense of the decent theatres. The disreputable dives wrongfully claim "vaudeville" or "burlesque" as the style of performance. The regular patrons of vaudeville and burlesque know better; others may be deceived.

"THE SUICIDE SEEKER" SUCCEEDS.

That the hazardous feats portrayed in colors on billboards and barns are ofttimes as dangerous as the pictures say was proven last Sunday in Berlin (Germany), when Gadbins, "The Suicide Seeker," met instant death while performing his thrilling feat.

Gadbins was a high diver. To occasion an extraordinary thrill, he dove from a height of ninety feet, head first, striking on his chest an incline raised up forty feet, sliding down to the ground. Through a miscalculation while performing Sunday, he was killed. The Marinelli New York office was informed by cable of his death on Monday.

Arthur Hopkins, the summer park agent, had booked Gadbins over here, commencing in August next, at a weekly salary of $650. When Mr. Hopkins looked over the lithographs of Gadbins' performance, he remarked, "I guess that fellow doesn't want to live," and added to his billing "The Suicide Seeker." The cable of the tragic death verified the agent's deduction.

MEETING IN BROOKLYN.

The public meeting of the White Rats was held on Thursday evening last, at Arcanum Hall, Bridge Street, Brooklyn, instead of having the usual gathering at the club rooms on Friday night. The change was made for the week only.

A circuit is forwarding letters to artists asking for their open time, with this query appended: "Are you a member of the White Rats or Vaudeville Comedy Club?" The reason for the question was not known by Harry Mountford, Secretary to the White Rats' Board of Directors, to whom a member had given one of the letters received.

STOPS SONG "BOOSTING."

Usually the mildest of men and managers, William Hammerstein caused the fur to fly for a few moments last Wednesday night, when he had a sample of modern song "boosting" come under his observation at the Victoria.

Mr. Hammerstein was outside in the lobby speaking with Percy G. Williams, when the tumult first commenced, and he investigated. A "claque" was spread over the house. The manager gave instructions if the disturbance re-occurred or there was any more "boosting" attempted, he would put the singer on to open the show, and order the song which caused the "boosting" out of the act. The fault was laid with the publishers of the song, the firm supplying fifteen or more people at each performance to applaud.

After things quieted down, Mr. Hammerstein remarked, "If song 'plugging' has gone as far as that, I don't wonder Martin Beck declared himself about it as he did."

MANAGER'S WIFE IN SKETCH.

Some time next week a "try out" will be held at the Family Theatre on East 125th Street of a sketch written by Estelle Wordette in which Frances Bennett will star, surrounded by a company of four people.

Mrs. Bennett is the wife of Charles W. Bennett, the head of the Bennett Circuit in Canada, and this will be her stage debut, she having had no previous experience.

The playlet, a comedy, is called "The Merry Widow and the Westerner." It will probably remain on the smaller circuits until well "broken in."

SUN & MURRAY'S NEW VENTURE.

Zanesville, O., April 2.

Sun & Murray this week opened the Orpheum with vaudeville. The following made up the first show:

Alburtus and Altus, comedy club juggling; Georgia Lewis, monologue and singing; Ann Hamilton, sketch, "Beggars"; John H. West, musical Brownie; Four Dancing Harrises, dancing.

LEO CARRILLO'S (VARIETY'S Cartoonist) Contribution to THE CASEY AGENCY.

ALICE LLOYD COPYRIGHTS EFFECTS.

What are known as "the mirror effects" used by Alice Lloyd in connection with her song, "I'm Looking for the Lovelight in Your Eye," have been copyrighted through Geo. M. Leventritt, the attorney, who secured three distinct copyrights.

VICTORY 10C. HOUSE.

San Francisco, April 2.

It now appears that vaudeville will hold sway at the Victory, under the Grauman management, instead of burlesque, as originally announced. This is the plan for the present at least, with the price fixed at 10 cents to all parts of the house.

It is the general impression that this policy is only a temporary one and that D. J. Grauman has another card up his sleeve.

DENY MANAGER'S APPLICATION.

Judge McCall, in the Supreme Court, handed down a decision on Thursday in favor of Weber & Rush in the suit instituted against them by Thos. W. Dinkins arising out of the Schenectady, Binghamton and Atlanta matter.

Dinkins asked for an accounting of the Schenectady matter and also asked to be declared a partner in Binghamton and Atlanta. The Judge decided in favor of Weber & Rush on every point and gave them judgment with costs. Weber & Rush were represented by Leon Laski.

LEO CARRILLO'S CARTOON OF THE WEEK

MORRIS DEAL RUMORED.

Washington, April 2.

It is reported here that the William Morris-Felix Isman vaudeville faction have all but closed negotiations for the acquisition of a $100,000 site for a new vaudeville theatre on E Street, between Twelfth and Thirteenth.

It is almost positively known, according to one of the Washington papers, that this property is to change hands within a few days. It belongs to the Travis estate. It was said that E. H. Pillsbury, who is trying to buy the property for John Hartman, a New York capitalist, has agreed to the terms of the Travis heirs, owning 1208, 1210 and 1218 E Street, and that he has an option on the intervening property in the same block. It is believed to be the intention of the party who is trying to secure enough ground for a theatre site to use the property at 1216 E Street, which extends through to Pennsylvania Avenue, as an entrance to the theatre from the avenue side. This would place the entire main portion of the theatre on E Street, where it would have a frontage of something more than 100 feet and a depth of 99 feet.

William Morris, of New York, and Felix Isman, of Philadelphia, who, according to a rumor circulated in this city a few weeks ago, were about to close a deal for a piece of property on New York Avenue as a theatre site, are believed to be the parties for whom Mr. Pillsbury is acting in the present transaction for the E Street and Pennsylvania Avenue property.

It was said last evening that none of the heirs have yet signed any legally binding papers to the transaction, but that there is little doubt about the deal for the five E Street pieces being consummated. The prospective purchaser has offered, it was said, to pay the price, about $10 a square foot, which the heirs have fixed as the figure at which they will sell. This will make the purchase price of the property about $100,000.

PRESS WORK FOR "FADETTES."

The lately inaugurated press department of the Orpheum Circuit is making itself felt along the line of Orpheum houses, and spreading the fruits of the experienced direction of Mark A. Luescher.

"The Boston Fadettes" opened on the Orpheum this week at Kansas City. Each of the Orpheum houses has received from the New York headquarters advices to have a vote taken for the selections to make up the first program of the orchestra when it appears. This idea is expected to attract the attention of the local press, and work to the benefit of the act as well as theatre.

Through the plan Caroline B. Nichols, the directress, may discover a program drawing more applause than her present one. Mrs. Nichols is reported to have offered $1,000 to any one who could furnish that very desirable routine of selections for her organization.

After the Fadettes play the week of Aug. 30, they will tour Europe, bookings having been made. Several weeks of the route in the West have been cancelled to permit of this. It will be the largest female collection of musical Americans to play the other side.

"TRY-OUTS" AT 8TH AVENUE.

In an announcement, Miner's Eighth Avenue Theatre says that through arrangements made with Keith-Proctor, the vaudeville firm will have their "try-outs" at the burlesque house each Wednesday matinee.

Formerly these "try-outs" occurred on Wednesday mornings at the Union Square, says the printed statement, witnessed by only managers and agents.

MISS LAMBERT'S LONE WEEK.

Next week will be a short dash into vaudeville for Maude Lambert, the prima donna of "Lonesome Town," which "lays off" during that time.

Pat Casey booked the lone week at 58th Street for the singer, who will return to the show upon its expiration.

MORRIS GOING TO EUROPE AGAIN.

A second visit will be made by William Morris to Europe, but this time Mr. Morris will leave in the broad daylight, and probably take his faimly with him; also perhaps the automobile.

In June the next trip will commence, and be of about two months' duration. It will be a business-pleasure combination tour.

The Cottrell-Powell Troupe will open at the London Hippodrome May 4, to remain ten weeks.

There will be a "Harry Lauder" cigar on the market quite soon.

ABOLISHES COMMISSION.

Beginning with next season Maurice Boom will book the D'Este-Boom theatres in Pennsylvania, as well as the Knoblauch-Herseker Circuit, for which he is booking agent, without exacting the usual agent's commission.

Instead he will draw a stated revenue from each house, in the nature of a regular salary for his services. In this way the managers will pay for their booking services, all salaries in the Boom contracts being net, although the presumption is that a slight reduction will be asked in salaries to cover this difference. It amounts merely to a new system of handling the transaction.

Mr. Boom made his decision when a syndicate of Pennsylvania men approached him with a proposition to book a projected popular priced vaudeville circuit, which they say they will start next season. Mr. Boom refused to consider the offer on a commission basis, and named a fixed sum ($25) per house weekly to handle the business. The Pennsylvanians took the proposition under advisement and promised to give their decision shortly.

Following these dealings Mr. Boom decided to do all his booking transactions under this system, having been first brought to consider the scheme by the statement that it had received the serious consideration of the United Booking Offices' managers.

When the Baggessens leave for Europe this month, they will go direct to Copenhagen.

Miss Scott and Mr. Wright first appeared toward the end of last season in the pretty little sketch by Miss Scott, in one of the local Keith-Proctor houses. This was merely an experimental showing, but the dainty little sketch scored such a substantial success that they continued in vaudeville. In the year that has passed since then the number has come to be recognized as a standard act. The New York Mail said of the pair: "Miss Agnes Scott and Mr. Horace Wright offered a sketch entitled 'The Wall Between,' written by the former. To write how beautifully this sketch is written, staged, and acted, is a matter of columns of space. 'The Wall Between,' as given by Miss Scott and Mr. Wright, is a masterpiece."

The Detroit Free Press adds its commendation in these terms: "The sketch is a dainty bit called 'The Wall Between,' in which a little love story is prettily told in song and dialogue. Comedy and pathos are cleverly interwoven in the theme, and the players, Agnes Scott and Horace Wright, made an emphatic hit upon the occasion of the first local presentation of the delightful playlet. Miss Scott, who is sponsor for it, has given to vaudeville a genuine novelty, and her acting of the girl makes a strong appeal. As a type of the ingenue, she gives a splendid impersonation. Mr. Wright possesses a singing voice of good quality, and his acting is of the same order of excellence."

WEBER & RUSH GOING TO LAW.

A lawsuit is looked for between Weber & Rush and Wilmer & Vincent, the two vaudeville managing firms, both booking their respective houses through the United Booking Offices.

The suit, it is said, will be instituted by Weber & Rush, in the form of a demand for an accounting from Wilmer & Vincent for the Colonial Theatre, Richmond, opened last Monday by the latter concern in an arrangement made with the Jake Wells Circuit, which controls the theatre.

VARIETY reported some time since a deal made between the vaudeville managers whereby all houses in the South thereafter to be operated by either for vaudeville would be a joint partnership. This compromise was brought about through Weber & Rush having declared for United bookings in Norfolk (Va.) for a vaudeville theatre.

They had a house in Atlanta (Orpheum), but when Wilmer & Vincent announced themselves as candidates for Norfolk also, the partnership arrangement was made, the latter firm retaining Norfolk, and Weber & Rush holding to Atlanta, each as an individual firm enterprise.

The deal whereby each was to share in profits or losses of any future acquisitions is said to have been ratified in the office of the United before an official of that agency. No written agreement or pledge was entered into at the time or since, but this official then declared himself as highly pleased at the amicable adjustment of the threatened controversy, Weber & Rush having taken a decided stand for Norfolk for their own.

The case will be based on the oral understanding, with the United official as chief witness for the plaintiff.

Other Southern cities were under consideration by the firms when the announcement of the coalition between the Wells Circuit and Wilmer & Vincent was published in last week's VARIETY.

At the Wilmer & Vincent office this week General Manager Koneke stated he had no personal knowledge of the affair. Weber & Rush confirmed the contemplated legal action.

KILLS COMPANION AND SELF.

St. Paul, April 2.

Last Friday in this city, William W. Traynor and Mrs. William Pryor were found dead in their room at the Clarendon Hotel, where they had registered as "Traynor and Traynor."

Traynor was 30 years and Mrs. Pryor 35 years of age. A contract for an engagement week of April 13 was found on Traynor's clothes, together with $3 in money. They were playing together as "Traynor and Traynor" also.

In the room was a letter written by Traynor to Mrs. Pryor before she left her husband. It held many promises made by the man. The police believe Traynor, upon being reproached for the non-fulfillment, together with the poor success the team had met with, and perhaps a threat of the woman to leave him, brought about a murder and suicide.

Traynor's home is in West Union, Ohio. Mrs. Pryor was formerly of the vaudeville act known as Billy and Alma Pryor.

MARINELLI CORPORATION OPERATING.

"H. B. Marinelli, Inc.," the newly formed corporation of H. B. Marinelli's to conduct his booking business, is now operating the various offices in New York and the principal capitals of Europe, where Mr. Marinelli has located.

The corporate style went into effect on March 10. H. B. Marinelli is the governor of the concern, and John Edward Fowle of London, secretary, subject to the pleasure of the board of directors. Among that board are Charles Bornhaupt, manager of the New York branch; Leo Masse, in charge at Berlin, and E. Wolheim, the London representative. Mr. Marinelli personally oversees the Paris office.

The headquarters of the corporation are officially set down as Charing Cross, London.

Though no verification can be had, it is said some of the stock of H. B. Marinelli, Inc., will be purchased by a great many continental managers, principally in Germany and Austria. Many of these now "split" the commission received by Marinelli (ten per cent.), the management of the theatre booked for receiving one-half. Manager Steiner, of the Wintergarten, Berlin, is the only manager generally conceded not to accept any commission upon the acts booked in his house.

Nothing is known as to whether the continental managers, if they become stockholders in the Marinelli company, will waive the usual five per cent. in favor of the corporation, or continue to receive that in addition to any profitsharing the incorporated concern may declare.

The Marinelli agency, as it will probably continue to be known, is said to have the most complete system of any vaudeville booking agency. Daily reports are exchanged between all branch offices, and it is seldom anything of importance happens in variety circles anywhere that the agency is not quickly apprised of, imparting the information to the other branches and those concerned.

The daily report made up by each office is complete, tabulating all happenings, from the moment of arrival of attaches to the locking of the doors at closing time. A report lately sent out by one of the branches mentioning its manager had tardily arrived that same morning, read, "Mr. Blank must have been out very late last night."

Chas. Diederman will arrive in a week from the other side to take up the treasurership of the New York office. Michel Callus, who holds that position now, will be advanced.

HANLON'S "GIRL ACT."

A "girl act" with an initial cost of $8,000 is the production Geo. Hanlon, Jr., has ready for the managers, to be presented on April 27 for the first time if contracts are signed.

There will be fourteen young women in the cast, with spectacular settings. Mr. Hanlon has, it is understood, received favorable consideration of his overtures for vaudeville time.

ALL FIXED FOR EDNA.

Everything has been fixed for Edna Wallace Hopper after her season with "Fifty Miles From Boston" ends. The Casey Agency will have its hand on the throttle of the vaudeville engagement.

WESTERN STATES' BIGGEST ACT.

The highest priced act to play the time of the Western States Vaudeville Managers' Association is that given by Bob Fitzsimmons and his wife. They open at the Empire, San Francisco, on May 4, for a trip of eight weeks over the circuit.

While West, Mr. Fitzsimmons will engage in active "fight" talk. J. C. Matthews acted as Fitzsimmons' agent, the booking for the association having been made by Louis Pincus, its Eastern representative.

The weekly salary, although not given out, is reported to be at a figure between $500 and $1,000.

THORNTON IN BANKRUPTCY.

A petition in bankruptcy was filed this week by James Thornton, the monologist. Liabilities are placed at $1,336. The assets given amount to $100, but exemption is claimed. Mr. Thornton in his petition says royalties for musical compositions are due him from two publishing firms.

Jenie Jacobs, the agent, entered suit last week against Mr. Thornton for commissions alleged to be due her. M. Strassman, Miss Jacobs' attorney, will oppose the bankruptcy discharge of Thornton's.

ROGERS BROS. FOR THREE WEEKS.

Pat Casey got "on the job" bright and early last Monday morning. Before the town clock called out the city for its evening meal, Mr. Casey had placed the future open time of the Rogers Brothers in a condition allowing of the German comedians playing three weeks in Mr. Casey's specialty, vaudeville, if they so say.

KENDALL COMES HIGH.

The vaudeville engagements offered to Ezra Kendall in the Kohl & Castle houses, Chicago, have been declined by the monologist, he having expressed a desire to make his vaudeville appearance in New York City.

The New York managers admit they are agreeable to Mr. Kendall's wish, but there is a difference on the salary question which has barred the negotiations for an opening date. Mr. Kendall is reported to have set his figure at $1,500, while the vaudeville managers refused to converse upon any proposition calling for over $1,000 weekly.

EUROPE OFF FOR 4 MORTONS.

It has rather a pleasant sound to hear of a vaudeville act which never claimed to be anything else sending a figure for weekly compensation kiting up around the $1,500 mark, and that amount of salary is what has ended the negotiations for the Four Mortons to appear upon the Moss-Stoll circuit in England.

The London managers wanted the Four Mortons quite badly, but $1,500 a week is an amount they have not grown accustomed to, so the contracts were not drawn. With the Mortons, vaudeville, their former field of labor, is now a pleasure ground, and when the Englishmen's decision was carried to Sam Morton, he laughed, and told "another story."

INJUNCTION HEARING MONDAY.

Chicago, April 2.

The hearing on the application for an injunction, entered in the United States Court by the Edison Company against the Kleine Optical Company, has been set down for argument on April 6.

MORRIS WON'T TALK.

Although rumors and reports this week clouded the atmosphere around the William Morris office regarding "The Morris Circuit" for next season, Mr. Morris remained mute. He would not talk. On Wednesday evening, the manager-agent, with his attorney, left the city. They were looked to return last night (Friday).

That things were happening was very evident, but no information could be gleaned. Mr. Morris firmly stated nothing would be given out until accomplished. A person who must have been aware of what was going on, said "Watch; the red ball will fall pretty soon," taken to indicate that events are transpiring which will soon find their way into the public prints, becoming the surprise "The Morris Circuit" promised it would spring.

MISS HOFFMAN IMMOVABLE.

Vaudeville is making aching cries for Gertrude Hoffman, but the impersonator is giving slight attention to the outstretched hands unless they hold a contract for $1,500 each week.

Miss Hoffman is at 58th Street this week, with Hammerstein's to follow next, both contracts at her former figure, $1,000. From now on, she says the $1,500 price will predominate in all her dealings with vaudeville managers, and refuses to budge from that position.

IDA FULLER.

Ida Fuller, whose artistic poses are given space on our title page this week, is appearing at the Alhambra, New York City, in her latest spectacular production, which has been unanimously pronounced by the American critics the greatest novelty in electrical and scenic effects on the vaudeville stage. Miss Fuller is not only an artiste as she appears before the public, but is the originator and inventor of the devices employed in producing the mysterious effects in her act, on which she holds important American and European patents which have been sustained by the highest courts of both continents, giving her the advantage of an exclusive production which cannot be cheapened by duplication.

Miss Fuller originated her production for the "Review" at the Folies Marigny Theatre in Paris, where she had a run of five consecutive months as the principal feature, followed by a three months' engagement at the Circus Busch in Berlin, and was brought to this country by Klaw & Erlanger, who starred her act on the K. & E. circuit for over twenty weeks.

Miss Fuller was then engaged for the entire Poli circuit, through Pat Casey, and has since that time been playing the United Booking offices' theatres, losing only two weeks during the entire season. This is Miss Fuller's third appearance in New York City this season, and after playing at Syracuse next week she returns to New York for an engagement at the Fifth Avenue Theatre.

Miss Fuller deserves to be complimented for originating a novelty giving new impetus to a style of stage work fast diminishing in popularity, for in a single night at her first apearance at the New York Theatre early in the Fall, Miss Fuller created a sensation with her unique offering, attracting universal attention and reviving interest.

COPYRIGHT COMMITTEE AGREED.

The joint Congressional committee on the proposed new Copyright Law held hearings for three days last week in Washington, attended by representatives of all factions affected by the measure.

Upon the return of the New Yorkers, they could not speak too highly of the fairness and equity which seemed to actuate all of the committee members, and stated they felt certain of at last having an act passed by Congress which would afford protection to the product of the brain. Especially was this true of the writers and composers.

The committee agreed at the final session that upon the composers and authors coming to some understanding with the phonograph manufacturers the agreement reached would be incorporated in the bill. This course was suggested by the committee, and pursuant to it, the two sides met after adjournment to discuss the matter.

A settlement was effected under which upon each phonographic or other mechanical record of a song or instrumental piece of music reproduced there would be attached a stamp issued by the copyright office at Washington. These stamps are to be purchased in bulk by the manufacturer; he to render an accounting to the Librarian of Congress or any official who may be designated to receive them, itemizing the sales for the previous period of each song or number. Checks for the amount due the writer and composer will then be forwarded, making it almost directly a Government payment.

All the authors and composers concerned have signed the agreement, it is understood. Victor Herbert is said to have affixed his signature, with a proviso, but this will not necessarily interfere with the passage of the amendment.

The law as it is expected to pass will vest the copyrighted title in the names of the writers, who may then lease it to publishers for production purposes, retaining their proprietary rights and claims to all royalties from users of the copyright stamp. A music publisher (or other person), however, may be constituted the attorney for the writer, with full power, which would virtually give the publisher the control of the copyright, and all revenue to be derived therefrom.

For the White Rats of America, Harry Knowles appeared before the committee. Upon his return, Mr. Knowles reported there would be a penal clause inserted in the measure, making it a misdemeanor, punishable by fine or imprisonment or both, upon the conviction of anyone using copyrighted matter.

The penal clause reads, any person vending or aiding or abetting the sale of a copyrighted product is also liable to the penalty.

Upon the agreement of the writers and manufacturers being submitted it will be incorporated, and the bill, when taken out of the committee, is expected to quickly pass both the upper and lower houses at Washington. It is hoped the bill will pass this session, although that is not a certainty.

The song writers felt much elated over the prospect, and reported several brilliant speeches had been made at the hearing, everyone having been afforded an opportunity to express an opinion.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Pittsburg, Pa. March 28.

Editor VARIETY:

I enclose a newspaper clipping from the Pittsburg "Sun," illustrative of the fact that certainly some critics write their criticisms without seeing the performance. The article states, "Ida Fullers *sings* as well as dances."

As there is not a note of singing in my act, I find the article very amusing. Another paper copied the article, and if others should do the same it might prove a bit confusing to managers and more so to me if they should insist that I *sing*.

This may bring a bit of comfort to artists who sometimes feel that they are unjustly criticised. *Ida Fuller.*

("Not a Song and Dance Act.")

Boston, Mass., March 31.

Editor VARIETY:

I received a letter to-day from Mr. James C. Booth, of Booth and Gordon, comedy cyclists, who are at present in the West, in regard to the "Shoe Wheel and Grind Stone." Mr. W. E. Ritchie claims to be the originator of the "Shoe Wheel." Mr. Booth writes that Mr. Tom Kitchner used the "Shoe Wheel and Grind Stone" twelve years ago with the Robinson Show, and he can prove it.

Mr. Booth also states that Mr. Ritchie is going too far when he says that other acts are living off his ideas.

Mr. Booth states that Mr. Wilmot was a well known rider years ago, but how about the old-timers such as The Hoover Brothers, Richardson, Sid Black, and many others he (Booth) can refer to?

Charles Ahearn.

Bristol, Va., Tenn., March 28.

Editor VARIETY:

In your issue of March 21 I note a letter written by Dolly Carpenter in regard to The Elite Theatre here, of which I am the owner. This is so misrepresented that I address a letter to you to give our side of the story.

The facts are about as follows: Fred and Dolly Carpenter were booked in here by an agency. The agency had been booking the house for some time, giving us artists to play seven to ten shows a day as is the custom of the house. The Carpenters acknowledged contract, sent photographs and had us secure them hotel accommodations. We heard nothing further until Sunday evening before they were to have opened. Another artist who had been playing at the same house the previous week arrived and told us that the Carpenters were not coming as they had got another week's work and the work was lighter. The only kick we had coming was that they might have cancelled in time for us to fill our program, while as a matter of fact we had to close up for a day and a half awaiting substitutes.

On the following Sunday the Carpenters, on their way to Morristown, had a layoff here of several hours, and took advantage of the time to hunt up Mr. Kilgore, my manager, who has been a road manager for six years, and a fellow townsman, and finding him at one of the most prominent hotels, accosted him with some very uncomplimentary remarks. This is a quiet place on Sunday, and the dramatic incident above noted drew somewhat of a crowd. Miss Carpenter walked the full length of the main thoroughfare loudly and dramatically voicing her invectives and punctuating them with such remarks as that she "was from Missouri," she "was the only woman in the U. S. licensed to carry a gun," etc., etc.

She later came to the theatre and invited us to sue them as she wished to show the provincials a few things. She was so insistent that we finally proceeded to oblige her. The one truthful remark in her entire letter to you relates to the fact that they did steal their baggage from custody, for which a warrant is now outstanding against them here.

This is the other side of the affair which has become local "town history." The management of The Elite is responsible, and have employed many first class artists, and continue to do so, notwithstanding Miss Carpenter's swagger threat while here that she would put the house out of business. *L. S. Jones.*

March 30, 1908.

Editor VARIETY:

In a recent issue of your paper you published a letter in reference to an act called the "Man in White," in which I was accused of infringing on some one else's right to use that title.

I have been doing my act for the past few years. The title was given me by the press and public. It has never procured for me one day's work.

My ability, as every one knows, gets me work, not the title.

I have no desire to infringe on any one's rights, though I hold a copyright number 10,838, entered at Washington.

Trust this will put an end to any further discussion. *Phil Jean Barnard.*

En Route.

Editor VARIETY:

I respectfully submit a report of the practice and impositions of Manager A. Sigfried, of the Bijou, Decatur, Ill., which, in justice to the vaudeville profession, I trust you will grant space for.

Were I the only one who has fault to find with this person, I would remain a silent martyr, but a score of acts have experienced the same "lemon." Since he persists in continuing his questionable tactics, the profession in general will be rendered great good by denouncing him and thus undoubtedly prompt many acts who are booked to appear at the Bijou, Decatur, Ill., under the management of this H. Sigfried, to beware. The facts follow:

Sigfried, Decatur, Ill., books through the Western Vaudeville Association of Chicago. A clause in his contract reads: "Either party to this contract may cancel same by giving two weeks' notice."

Above this is another clause: "Said party of first part (Sigfried) may cancel said engagement at any time after the first or prior to the third performance by paying to party of the second part a sum equal to one-seventh of the weekly compensation herein mentioned."

If Sigfried can get hold of an act at a great sacrifice at the last moment he will cancel his regular bookings regardless of the two weeks' notice clause unless the act originally booked accepts a cut in preference to cancellation.

This he tried on me on one week's notice. I declined to accept cancellation, admonishing him not to overstock, and that I would report as per my contract. I did so. He allowed me to open Monday matinee. My act went so great that he acknowledged it to me, but called my attention to the fact that he need give no excuse as per above cancellation clause and could close me if he wished. Then he offered me a cut of $75 less than original price agreed upon, which I promptly refused, whereupon he closed me. I engaged Whitley & Fitzgerald, Decatur's best attorneys, to bring suit.

My attorneys, however, after reading thoroughly the various clauses, informed me that his contract was onesided, and that the courts would not hear any evidence to explain his impositions.

Sigfried refused absolutely to settle and I had to bring suit to recover the one-seventh due me. Sigfried, on the morning the case came to a final determination, paid the amount, with costs, to the Justice.

In conclusion wish to add that I have played for many other managers on contracts containing the same clauses before and after this Sigfried deal and said contracts, over 100 in all, were fulfilled to the letter. *Chas. W. Schepp.*

(Schepp's Dog, Pony and Monkey Circus).

(In the above letter of Mr. Schepp's, as well as several others along the same lines we have received, it is stated that the cancellation was valid, having been brought about through a clause in the contract giving the manager the right to cancel after the first and before the third performance. It devolves upon the artist to protect himself against an agreement of this inequitable nature by declining to sign a contract with that clause or a similar one in it. It should be scratched out, and for the information of artists it may be said that it should be scratched out *before* and *not after the manager signs it.* If the manager first signs a contract and there are to be alterations or erasures afterwards, his signature should again be obtained when the alterations or erasures have been made, regardless whether he or an agent verbally agrees to them. Upon a manager engaging an act, he should not be given the privilege to close for any reason, and any clause in a contract allowing him to do so should be stricken out by the artist, who might better refuse to play the date rather than be at the pleasure of the management, especially when such management is known to be tricky or unscrupulous.—Ed.)

Tom Nawn has been engaged to open at the Alhambra, London, on July 6. His contracts for the other side call for six weeks.

Lalla Selbini, after finishing the Cuban engegement booked, goes to Europe, opening at Vienna on June 16.

OBITUARY

William C. Ott, of Klein, Ott Brothers and Nicholson, died March 29 at Bayonne, N. J. Typhoid fever and hemorrhages were the cause. The body was removed to Beaver Falls, Pa., for burial.

Buffalo, April 2.

R. H. Brock, the business manager of the "Rentz-Santley" show for the past eighteen years, died on March 31 at the Homeopathic Hospital in this city.

W. S. ("Bill") Cunningham died at Cleveland March 26. He was well known in "straight" parts, having entered the profession in '78. His latest appearance was with Bob Cunningham (Bob and Daisy Cunningham), his brother. A widow survives. The deceased's father and three sisters are living in Toronto.

Sophie Welch Webb, a principal of "The City Sports," died in New Orleans March 21. Mrs. Webb was a widow, twenty-nine years of age.

VICTOR MOORE POSSIBLE.

There are about five weeks of vaudeville which Victor Moore, "The Talk of New York" star, could play after the show's season will have ended, and Pat Casey has everything in readiness for Mr. Moore's re-entrance if the comedian concludes to accept the time.

Upon Mr. Moore reappearing in vaudeville, he may bring with him a "number" made popular in the New York run of the Geo. M. Cohan piece at the Knickerbocker.

CASEY GETS RALPH HERTZ.

If Ralph Hertz, at present with "The Soul Kiss," goes into vaudeville after the close of that piece, it will be under the direction of The Casey Agency, according to Pat Casey.

Mr. Casey said he had seen Mr. Hertz, and the arrangements made were to that effect.

REMICK & CO. UPTOWN.

The music publishing house of Jerome H. Remick & Co., is now nicely located in the new five-story and basement building at 131 West Forty-first street. The Remick firm occupies the entire premises, two floors of which are devoted to the professional department under the charge of Mose Gumble. Twelve piano rooms will be utilized for the rehearsal of songs.

On the fourth floor Manager Fred Belcher is situated, with his private office in the rear. It will be a week or so before the offices are entirely settled. An elevator conveys a visitor to any department direct

To commemorate the removal, Al. Gumble has composed the music to two unpublished sets of lyrics. One, by Edgar Malone, is entitled "There is No Moon Like the Honeymoon." The other, written by Jack Mahoney, has been named "We Won't Go Home Until Morning, Bill," a new idea on a popular subject.

MISS RITCHIE AT HAMMERSTEIN'S.

Adele Ritchie has been engaged to play Hammerstein's week April 13.

CIRCUS NEWS.

The Leamy Ladies do not go on the road with the Barnum & Bailey Circus, closing with the show at the conclusion of the Garden engagement. The impossibility of providing for the aerialists' electrical display under canvas made this course necessary. "The Balloon Horse" will also quit the show when it leaves New York.

Lou Jordon, head of the aerial act which bears his name, opened with the Ringling Circus in Chicago. The Jordons returned recently from a tour of South America under canvas. According to members of the company the Jordons broke about even on the trip. During the greater part of their stands business was good, but the country was stricken through whole sections with yellow fever. The top was left in the South, and the Jordons will probably return for another try next season.

The daily parade will be reinstated as a feature of the Barnum-Bailey Circus when the show takes to the road.

The Rowland Family, whose tally-ho act was seen at the Hippodrome last season, sail from England April 11 to join the Wallace-Hagenbeck Circus on this side. They have been re-engaged for the opening of the Circus Schuman in Berlin about the middle of September, having received permission from Ben Wallace to close their American circus tour in time to allow of this engagement.

The Siegrist-Silbon Troupe, the big casting act with the Barnum-Bailey show, has already been promised vaudeville time over here upon the close of the circus season if its rigging can be reduced to fit the theatre stages. In order to accomplish this, the personnel of the act will be cut down to eight. There are now ten members.

Harry Clark, former manager for The Great Raymond's show in South America, may take a small tent organization into the same territory during the Spring.

Erie, Pa., March 26.

The Cole Brother shows, wintering in Erie, Pa., will open April 18 in Youngstown, Ohio, coming to show in the home town April 25.

E. H. Wood will soon take up his duties as special agent with Buffalo Bill's. He will operate from the No. 3 car this season.

Ringling Brothers' shows and Miller Brothers' "101 Ranch" will be in opposition to each other in St. Louis following the Chicago engagements. Both are scheduled for the same dates in the Missouri town.

J. D. Newman is railroad contractor for Gentry Brothers' show, which opens at San Antonio, Texas, April 18. The Zoraldos and Sevain and Ostman have joined the aggregation. The "number two" Gentry show starts the season in Bloomington, Ill., April 10. The Steiner Trio and the Chameroys have signed with the latter through the Western Vaudeville Association.

W. C. Thompson, last season press representative of the Pawnee Bill show, has been appointed publicity promoter for the "101 Ranch," with headquarters at the Ackerman-Quigley Company's offices, Kansas City.

Walter Murphy, who was for several seasons connected with the John Robinson shows, is now contracting agent for the "number one" Gentry Brothers' show.

Ralph W. Peckham, general excursion agent for the Ringlings, returned to Chicago from New York, and is arranging the billing for the show, which opens at the Coliseum April 2.

"Doc" Waddell has started his season as publicity promoter for the Sells-Floto shows, and from now on the "stories" may be expected to drop off in large chunks along the route of the circus.

The Jackson Family of cyclists have returned from Europe. They joined Ringling Brothers' Circus in Chicago. After the close of the circus season the act will return to foreign lands, where it is booked ahead until 1911.

W. E. Corey, of the Hagenbeck-Wallace Shows, came to town this week, presumably to look over the Barnum-Bailey performance at the Garden. The Hagenbeck Circus is slated to open either April 28 or May 5 at Peru, Ind., the winter quarters.

Frank ("Slivers") Oakley has a new partner in his vaudeville act, Artie Nelson now being the other end of the team. Charley Siegrist, the acrobat, was forced to retire from the partnership in order to fill a season's engagement with the Sells-Floto Circus.

An option has been taken by Pat Casey upon the "baby" elephant with the Barnum-Bailey circus, for exhibition purposes, commencing in December, and continuing for fifteen weeks. The animal weighs but 129 pounds. It will not grow much larger, it is said. Mr. Casey will exhibit the baby in vaudeville.

Orrin Bickerstaff, of the Russell-Morgan Print, left for Bliss, Okla., this week, to spend a few weeks' vacation with Eddie Arlington on Bliss Brothers' "101 Ranch." The Bliss outfit has just had delivered an entirely new line of paper, including a wide variety of stands in rainbow colors. One is a fifty-six sheet.

The Chicago Benevolent Association is arranging for a big fall benefit entertainment to be given in the Dexter Park pavilion, Forty-third and Halsted Streets, Chicago. The attraction selected is the Hagenbeck-Wallace Shows. October 5 to 18, inclusive, are the dates selected.

Harry Earl resumes the office of the general press representative for the Hagenbeck-Wallace Circus this season.

LONDON NOTES

London, March 21.

To-day the northering sun makes his entrance into the constellation Taurus, ushering in the spring. After one of the blackest winters ever seen in these fog-bound isles, we are glad to welcome the smiling spring and even hand out a blessing to the much abused spring poet.

Last Saturday Mr. Stoll bobbed up with another charity matinee at Swansea, Wales, and our little sixpence on the pound being denied as usual, not one member of the Variety Federation worked. Some consternation was caused at our headquarters by the receipt of a telegram stating that prominent Federationists would appear, but putting things right at the finish by the statement, "WE DON'T THINK." There was quite a hush through the reading of the wire till this pointed little negative was reached, when applause rang from wall to wall. Our benevolent fund total now stands just short of $5,000, and is sure to mount to a splendid figure in time.

Word comes from Brussels of several accidents at the Cirque Rusee Beketow. Jack Joyce, the American rough rider and lassoist, who was featured here at "Mammoth Fun City," Olympia, while preparing his horse for the ring and stooping to pick up a piece of falling trapping, was kicked violently in the head, fracturing the skull and necessitating a surgical operation of some delicacy. The first reports were alarming, but at last accounts he was able to write letters from the hospital, and was on the mend.

Accident number two befell the Saxon Trio, or rather two of that notable triumvirate of strong men, who lay on their backs side by side, with feet upward, to make the human pier upholding a bridge on which crossed a motor with five people. The advertised weight of the car and its occupants was 6,600 lbs. Nicholas Hames, the chauffeur, saw by quick instinct that the bridge was collapsing, and putting on extra speed shot across just before everything went down. The two brothers, one of whom must have been that premier strong man, Arthur Saxon, were removed to the Hospital St. Jeane, and one is mentioned as considerably crushed, while the other was covered with bruises. They have lived in England a long time and been identified with novel heavy lifting exploits. A special telegram says they are progressing favorably.

Barrasford opened his Variete Casino, Marseilles, to crowded business on St. Patrick's Day. The establishment was formerly devoted to light operatic and musical plays. The house is central and accessible, just off the main boulevard, and makes the third variety in the town, rivals being the Crystal Palais and Alcazar. These are augmented in summer by the Eldorado and Cirque Alexandre. Mr. Barrasford's idea is to change bills weekly in small towns and fortnightly in large places, hoping as compensation for this brevity of engagement to build up a large circuit and offer many weeks work.

The Star Music Hall, Bermondsey, with lease of the Star and Garter public house adjoining, went up for sale at the Auction Mart, near the Bank of England, last Tuesday, but failed to get one bid.

Last Saturday the Islington Empire, where Walter Gibbons got his first big start, closed its career as a music hall, but will run picture shows for the clientele, who take to that thing. All variety interests will be transferred to the Islington Grand, near by, a theatre of repute, which Mr. Gibbons has fixed up in the most stylish and elaborate manner. Some think it is now quite the prettiest of his very tasteful halls.

At the Camberwell Empire George Lupino fell and broke the tendon of his leg, and at the Southport Albert Hall, Bella, of Bella and Bijou, sipped and dislocated her knee.

Hippodrome manager Fred Trussell is back from the Barbary States with what are supposed to be thirteen of the best Brigands of Raisuli, the Moroccan bandit. They made a parade of the West End streets to announce their arrival in London. There was some trouble getting them and their weapons out of Morocco, but "backsheesh" is all powerful down that way, and the Hippodrome hard cash turned the little trick.

Philip Wirth, of Australian circus fame, is en route home after a London visit. He expects to come every year hereafter, and said he liked the English, but not their fogs, which had a way of settling on his chest. The Wirth Brothers' growing show was last heard of in Dunedin, the town after which old Australian sport Donegan named the famous cyclin family seen your way of late.

The Empire revue, "Oh, Indeed!" has been cut down 17 minutes to avoid prosecution from the watchful theatrical folk.

Alfred Moul is presenting at the Alhambra a singing sextet called the "Magpies," dressed in black and white apparel. Also a mysterious lady singing high soprano through a mask. Herr Hagedorn's Floral Fairy Lake went on this week at the Hippodrome, and is a very pretty study in vari-colored iridescent radiance, illumined fountains, huge water-lilies and beauteous maidens fair being among the components of the display. Anna De Grey, Secretary of the Ladies' Guild, is undergoing a serious operation at St. Saviour's Hospital. Next Monday at the Crouch End Hippodrome Derwent Hall Caine, son of the distinguished novelist, will appear in the third act of his father's production, "The Eternal City."

Fanny Rice was forced to leave the bill at Keith's, Philadelphia, Tuesday night, suffering a severe cold, which rendered her unable to speak above a wisper.

Paul Barnes opened in Liverpool, England, week of March 9. The press comments were favorable.

ASSOCIATION CUTS OFF DESERTERS' LINE OF RETREAT

Cincinnati Pooling Arrangement Calculated to Make Secessionists Think Twice Before Moving Considered a Brilliant Strategic Plan.

Those who have followed the efforts of the Edison Company to line the moving picture trade up into a systematized machine, believe that the scheme of the Film Service Association to conduct a co-operative rental exchange in Cincinnati is a broader plan than appears on its face. Ostensibly the pooling arrangement is entered into in order to cover Cincinnati, that city being without a representative owing to the retirement of the Southern Film Exchange from membership in the association.

Whether there was any deeper motive or not, the move will undoubtedly have the effect of binding the present membership more closely to its present affiliation, through the fear that desertion will immediately be followed by the establishment of a local opposition backed by the combined strength of the Association. The executive committee is credited with having executed a skillful manoeuvre.

Deductions were carried even father than this. No one could be found who would venture to make a definite forecast, but the belief was expresed in several quarters that this system of pooling interests would spread until practically the whole rental business was bound together in its individual parts in some sort of community of interest plan and operated from a common centre. Even thus early advocates for such a system are many, it is said.

In outline the Cincinnati participating pool provides that each of the eighty-one members of the Film Service Association be offered a share in the enterprise at $50 each, participators to contribute 10 reels of moving pictures each, and draw down a pro rata share of the profits. It is presumed that the Cincinnati exchange will likewise cover Cleveland, that point being unrepresented in the Association owing to the resignation of C. H. Peckham (Cleveland Film Exchange).

The prospectus of the Association explaining the pool scheme, which was sent out broadcast this week, follows:

"At a meeting of the Executive Committee of the Film Service Association held in New York March 21, 1908, the Committee voted to open an office at Cincinnati, Ohio, in the interests of the Association. This action was taken because the Association has no representative in that city and it was thought desirable to adopt vigorous methods to fight the opposition there.

"It was decided that the office should be owned and controlled by the entire Association and that each of the eighty-one (81) members of the Association should be offered an opportunity to have a share in the support and profits of the office.

"The pool owning this office shall be composed of the members of this Association, and the number of shares in the pool shall not exceed 81. The pool and the office shall be managed by the Executive Committee of the Association.

"Every member of the Association may subscribe for one share in this pool, but a member shall not be permitted to subscribe for a share for any branch house.

"The subscription to each share of the pool shall be $50 and 10 reels of film. The total number of shares in the pool shall not exceed 81, and the total amount with which the pool shall begin business will be $4,050 in cash and 810 reels of film, or as nearly this amount as may be subscribed.

"A check for $50 shall accompany each subscription to the pool for each share subscribed for and a list of reels of film giving the names of the subjects upon the reels, from which list the Committee shall have the right to select 10 reels, each to contain approximately 1,000 feet of film, and when delivered to the office at Cincinnati to be in a condition satisfactory to the Committee. No reels are to be sent in with the subscription, but merely the list of reels from which ten may be selected."

BURLESQUE HOUSE CHANGES DAILY.

At Miner's Eighth Avenue theatre, where the Western Wheel burlesque shows play weekly, there is an announcement made that the moving pictures presented there in conjunction with the show proper will be changed daily.

The pictures were added by the management to offset the effect of the store shows in the vicinity.

"BEN-HUR" ARGUMENT POSTPONES.

The argument in the injunction suit brought against the Kalem Company by Klaw & Erlanger and Harper Brothers to stop the sale of a moving picture entitled "Ben Hur," was up for argument last Friday, but was put over until April 10.

PHOTOGRAPHING THE FLEET.

Arrangements have been made with Miles Brothers, whereby one of their men in San Francisco shall travel to Magdalena Bay, there to make moving pictures of the American warships at target practice. The photographer will then proceed to Santa Barbara, Cal., and reduce the main points of the fleet's reception there to cinematographic negatives. The warships will arrive in Santa Barbara just about the time of the annual floral carnival, and this event will be held as part of the welcoming ceremonies.

It will be two weeks before the fleet reaches its destination, San Francisco. By that time the reels will be made up and in the hands of exhibitors, making it possible to show the subject while the papers are full of the successful arrival of the warships after their record-breaking voyage.

The reel will be the property of the Kalem Company, who made the arrangements with Miles Bros.

The Family, Erie, Pa., which closed its doors a few weeks ago, is offered for sale.

"Coaching Days" will be revived at the Cleveland Hippodrome during the spring.

NO CONVENTION.

Certain dissatisfied members of the Film Service Association who sought to agitate the subject of a convention, have for the present given up their project. A report had it that the meeting would be called for to-day, but during the week there was no indication that a convention would be held at any time in the near future.

Percy L. Waters, treasurer of the Association, said this week that the agitation had arisen in Chicago, but the demand for a general meeting had not been widespread enough to call for serious attention.

PICTURES IN ASBURY PARK.

The Casino, Asbury Park, N. J., will offer pictures, in addition to three vaudeville acts, as the amusement at the seashore this summer. Walter Rosenberg has the Casino under his direction, and has made up his mind that this form of amusement will be the most profitable. Prices will range from ten to thirty cents, a scale Mr. Rosenberg says will be more attractive to the residents and transients than the higher prices a straight vaudeville bill would require.

This, says Mr. Rosenberg, was proven to his satisfaction last summer when Geo. Homans played vaudeville in the Casino. Although high class bills were given, the business could not be drawn in, the largest week's gross receipts having been $1,200, and that was an exception.

Mr. Rosenberg operates other moving picture theatres. In Portchester, N. Y., there are two shows daily given of pictures and acts, with an "amateur night" once weekly at the same prices of admission. The manager says he is fully satisfied with results, and were he to play more than two shows a day, does not believe the entertainment would be as attractive or profitable.

SOME COMPETITION.

Blaney's Theatre was profusely billed throughout Yonkers last week as offering "Dr. Jekyll and Mr. Hyde" by a dramatic organization. Now, it so happens that between Blaney's Theatre and the main street car line of the town an enterprising moving picture exhibitor holds forth.

Monday electricians were busy in front of the house, and with the falling of darkness there blazed forth in electrics the legend "DR. JEKYLL AND MR. HYDE," completely smothering the Blaney sign further up the block.

Idle ushers and house attendants stood around Blaney's until 8:30, wondering what had become of the Monday night audience until some, going outside to see if the street cars had stopped running, found the audience crowding into the nickelodeon down the block.

DISTRIBUTING LECTURES.

The Kalem Company recently tried the experiment of sending with each of its new reels a printed pamphlet descriptive of the subject for use of the house lecturer. This week the concern received orders from Boston and a Chicago theatre for 10,000 copies of these lectures, to be distributed with the programs to the audience.

The Majestic, Johnstown, closes on April 11. The Park in the same city brings its vaudeville season to an end to-night.

PATHE NOT COMING ON BUSINESS.

Charles Pathe, of Pathe Brothers, the French film manufacturers, is coming over here within a few weeks. Mr. Berst, the Pathes' American representative, declared this week that the coming visit of the head of the big firm had no significance.

"M. Pathe has chosen America for the scene of a recreation trip," said he. "His vacations are interrupted by business if he remains in France, and he wishes to get away from the cares of the office. His last trip to this side he remembers with pleasure. Mme. Pathe will accompany him."

Mr. Berst added that his home office had no idea of entering the American exhibition field, as had been surmised.

CHICAGO FILM NOTES.

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block.

Chicago, April 2.

G. Johnson has secured the lease of the Auditorium at Crookston, Minn., and will install a moving picture show.

A new moving picture house will be opened at Madison, Ind., by Mrs. L. E. Holwager, in the remodeled Adams property, adjoining the "Nickelectra."

The Armory and Grand, Michigan City, Ind., both moving picture houses, have combined, and the former will close its doors.

Sherman and Grinnell opened an "Electric" theatre at 22 East Main Street, Walla Walla, Wash. It is known as the "Pastime."

The new "Bijou Dream," Lincoln, Neb., opened in the Loomis-Miller block, giving moving pictures and illustrated songs.

A moving picture show is being fitted out in the store room at 211 Chestnut Street, Norfolk, Va., by G. A. Quick, Berkley Theatre, in that city, who has been operating pictures for two weeks, and business is reported good.

A new building for theatrical purposes—evidently vaudeville and moving pictures—will be erected by T. G. Schaefer at the southwest corner of North and Washtenaw Avenues, to cost $25,000.

The Bijou Family Theatre, Alexandria, Minn., has opened with moving pictures and illustrated songs under the management of F. Thorn.

The third moving picture theatre has been established in the Farlow building, Rapid City, S. D., by Otto Hogen and J. E. Hanlon.

The Crystal, Athens, Ga., opened with moving pictures last week.

On May 1 a new moving picture show will be opened at Red Wing, Minn., in a store room on Bush Street.

Griesbaum and Owens have leased a store on East Main Street, Springfield, Ohio, and will operate picture shows.

SUE UNDER "MERRY WIDOW" DECISION.

The Kalem Company has been served with summons in a suit brought by William A. Brady to prevent the sale and exhibition of that concern's moving picture, "The Merry Widow."

Mr. Brady recently obtained from the United States Circuit Court an injunction against the production of the popular musical piece being given by a foreign company at the White Horse Tavern on Third Avenue. In the effort to suppress the moving picture version the plaintiff alleges that the reel is an actual reproduction of the piece as given by the Third Avenue company, which performance has been declared by the court to be an infringement of the Brady copyright. In the moving picture reel the cast of that company is incorporated.

The Kalem people, however, point to the recent decision in which the United States Court of Appeals declared that the mechanical reproduction of a musical composition could not be construed as an infringement upon the copyright, and advance the claim that this suit is a parallel case.

OPERATORS' TRAINING SCHOOL.

The American Exchange, a film rental bureau, has started a school for the technical instruction of moving picture operators in Brooklyn. Lectures and demonstrations are given semi-weekly. Special stress is placed upon a thorough understanding of the municipal regulations and the rules of the underwriters governing these exhibitions, and the newest safety precautions are shown.

PICTURE MEN BEFORE COMMITTEE.

When the joint Congressional Committee held its hearing last week at the New Willard, Washington, on the amended copyright measure to be presented to Congress, the moving picture manufacturers were represented, as well as producers and authors of plays.

William A. Brady, the manager, was most emphatic in his protests against moving pictures being reproduced of plays without the consent of the owner. Mr. Brady said he had been obliged to close a "Way Down East" road company, when it reached the Middle West, the store show at five cents' admission having given the entire play.

The picture men were also heard by the committee.

MINERVA HAS REAL DATE.

Minerva, "The Handcuff Queen," has a real date. She is playing Bennett's, Montreal, this week, upon which is hung something of a story.

Two weeks ago the female handcuff expert should have played at the Savoy, Hamilton, Canada, booked by William Morris. The week previously she "lay off" in the town, reporting ill on the Monday morning of the engagement. A local physician designated by Manager Appleton of the Savoy as an examiner reported he could find no trace of any illness, but Minerva did not play the week.

Now she is at Bennett's. Mr. Bennett also has a theatre at Hamilton, in opposition to the Savoy.

Some legal steps were looked for from Mr. Appleton in an effort to restrain Minerva from further appearing in Canadian territory.

MOVING PICTURE NEWS AND REVIEWS

"Caught."

7 Mins.

"Caught" is a product of the Vitagraph Company, and a very desirable picture. Although melodramatic in treatment, it is not thrilling, but holds interest easily through the subject matter—an attempted bank robbery. The headquarters of a band of thieves is shown, and other scenes lead through the story from the employment of one of the gang by the owner of a pawnshop which adjoins the bank, to the arrest of the band by the police officers as they emerge from the cellar beneath the bank's vault through a stone removed from the floor. A ruse to take the pawnbroker from his shop is by a message that his wife is ill at home. During his absence, the new employee passes his confederates downstairs, where both begin operations with pick and shovel. The pawnbroker returning, furious at the deception practiced, in casting about for the probable reason, suspects his new clerk. Leaving his shop, he confides his suspicions to the police, who do the rest. Other than some very palpable "faking," the picture has been well laid and worked out, but the "faky" appearance at times detracts from the merits. For instance, the stone supposed to be a part of the vault's solid flooring, is easily raised by the hand of one man, seemingly working upon hinges. Its "prop" construction becomes plainly observable. "Caught" should be in big demand at the present time. A picture of similar nature has not been seen in a long while, excepting "A Hold-Up in Calabria." *Sime.*

"The Intermittent Alarm Clock."

"The Intermittent Alarm Clock" ought to especially appeal to children. It is a "Buster Brown" joke in nature, naturally conceived and executed. A youngster, after winding up an alarm clock, places it in the drawer of a library table. His father (presumably) enters and at the set moment, the clock commences to ring, continuing intermittently, while the father and housekeeper make a vain search for it. The boy remains on the sofa meanwhile hiding his face behind a book, convulsed with laughter. The father suspects his son, but has no real grounds to fix upon. While temporarily absent from the room in search of the noise dispenser, the youngster places the clock, after again winding it, in his father's overcoat pocket. His parent leaves the house, going to church. The interior of the church with pulpit, and the minister earnest'y discoursing is seen, and while growing vehement in his remarks, the preacher is interrupted by the alarm going off. An usher traces it to the father, and gently but firmly ejects him. Outside the clock is discovered in the coat. The father rushes homeward, catching his offspring and a companion in paroxysms of laughter, quickly abated when father spanks son with no light hand for the finale. It is a most amusing picture, for the fun is wholesome, and the picture well played. It cannot fail to be enjoyed. The maker's name is not known. *Sime.*

Dr. C. B. Clarke's "Globe of Death" left for England this week.

A. D. NOBLE, PRES'T. E. W. SPRAGUE, SEC'Y-TREAS.

MOTOGRAPH COMPANY
OPERATING
PALACE THEATRE
CONTINUOUS REFINED VAUDEVILLE
76 WOODWARD AVENUE

DETROIT, March 21, 1908. 190

Variety,

New York.

Gentlemen:-

Inclosed please find $2.00 for one year's subscription to Variety. I have usually bought Variety at the news stands, but this opportunity cannot be overlooked. I have found your publication to be the only one which gives us an unbiased view of the much discussed film question at this time, besides much other valuable information that no one in the "show business" can afford to be without.

Yours very truly,

E. W. Sprague Sec'y

The above letter is reproduced as the endorsement of VARIETY'S policy by an unprejudiced observer. It is in answer to a circular letter forwarded to exhibitors offering a year's subscription at the special price of $2. VARIETY in its "Moving Picture News and Reviews" has adopted the same policy prevailing throughout the paper—impartial and unbiased.

VARIETY believes that the best news is all the news. Not a varnished tale, or suppression of facts for the benefit or injury of anyone. In this way VARIETY believes the reader grows to accept the matter in the paper as the most complete obtainable, and places reliance, knowing it has not been garbled. News gatherings of this nature become valuable, for it must of a necessity cover all sides and points. When the independence of the policy is established, the reader turns to the paper which presents all sides as an honest endeavor to collect the news without bias.

VARIETY likes the above letter for it comes from an exhibitor, competent to judge of a paper's policy as between opposing sides, whereas a manufacturer or renter linked with either of the forces could not pass an unprejudiced opinion.

"Amateur Acrobat" (Comedy).

Unique.

Comedy subjects have the call in the Fourteenth Street place this week. There are three new comic films, all by the same manufacturer (Pathe Freres), of which this is easily the best. The opening scene shows a well dressed "souse" watching a vaudeville performance from a box, much after the manner of Billie Reeves in the Karno "Music Hall" act. The clubman is much interested in an equilibrist, who balances chairs and tables on his chin. After he is put out of the theatre he goes through a long list of adventures in which he tries to perform similar feats on the street, in cafes and at home. The point of the reel is that a proper background of situation is established before the clubman is taken through his furniture smashing adventures and general rough house, which are thereby made legitimately funny. He is a splendid pantomimist, and the stage management of the whole subject is skillful. This is one of the best humorous subjects that has been shown in some time. *Rush.*

"In Morocco."

This reel shows characteristic scenes in and about Tangiers, being a new "travel subject," depending for its interest upon the universal eagerness with which people accept information about places which they have never seen. The views are well done, although it seems that the country might have provided more picturesque scenes than those given. The market places, military fortresses and Hebrew quarter of the town are displayed in turn. The pictures have plenty of motion in all except the fortress, where only one or two moving figures are in range of the camera. One good scene showed native musicians practicing their art. The film holds interest. *Rush.*

"Hypnotizing Mother-in-Law."

Chicago.

500 Feet.

There have been many subjects dealing with the mother-in-law question, but this latest output by the Essanay Manufacturing Company, Chicago, excells in the comedy line. A newly married man finds it impossible to get along with his wife's mother, who lives with the couple, and plans to get rid of her. He receives an advertisement from a hypnotic school, which informs him he can learn to hypnotize by mail. He has an idea that he can hypnotize his mother-in-law, thereby making her leave his home. He receives the lessons and proceeds to learn the art. He practices continually wherever he goes. In the street car he scares passengers with funny antics; runs into a man carrying a sack of flour; makes his mother-in-law pack her belongings and leave his home. The amateur hypnotist meets his Waterloo when the indignant old lady finds him later. The situations are funny and well worked out.

Frank Wiesberg.

PARKS AND FAIRS

The Columbus Railroad Company, Columbus, Ga., contemplates building a park in the near future.

The Reed-Blake Amusement Company (Boulder, Col.) has incorporated for $30,000. Incorporators are W. E. Blake, E. V. Reed and E. J. French.

The Columbus Amusement Company, Columbus, Ohio, has incorporated for $25,000, and will build a theatre at Indianola Park this Spring.

The Crescent Amusement Company, Chicago, incorporated with capital of $5,000. Incorporators are H. E. Leopold, L. A. Schwab and W. V. Brothers.

Preparations are under way for the opening of Fontaine Ferry Park, Louisville. A new building for vaudeville purpose will be among the additions.

The Western Vaudeville Association will book acts direct for Eastern parks this Summer, arrangements to that effect having been made with the United Offices.

The rumor circulated that Al Fresco Park, Peoria, Ill., will not be opened this season has no truth. The resort will be larger and better than ever this season.

The Grand Rapids and Kalamazoo Valley Traction Company has extended the electric road to the Amusement Park on Kalamazoo River near Plainwell, which is a popular resort.

There are at present two parks at Columbus, Miss., one for white and the other for the colored inhabitants. New concessions and outdoor features will be placed during the spring.

The Idora Park Company, Oakland, Cal., has incorporated, with capital of $500,000. Directors: R. L. Oliver, N. M. Crossley, Richard P. Miller, Dennis Searles and Walter P. Johnson.

New Orleans, April 2.

Rumor says William Morris, through his Chicago office, is trying to secure the contract for furnishing the attractions at West End Park the coming summer.

The Leamy Ladies, the feature of the Barnum-Bailey show at the Garden, have been booked to appear in the summer parks after the circus engagement, the act closing with the show in New York.

The Montgomery Traction Company, owning Electric Park, Montgomery, Ala., proposes to improve the resort and install new attractions, including a casino, by the opening of the season, set for May 1.

Two of Denver's parks are now open. 20,000 people were estimated to have visited the resorts the opening day (March 13). The warm weather prevailing in Colorado induced the management to start early.

Mlle. Sommerville and her Dancing Horse played the Avenue Theatre, St. Louis, last week. This will probably be their last vaudeville week before the act enters upon its summer engagement in "Dreamland," Coney Island.

"Wonderland," Milwaukee's summer amusement resort, opens for the season May 30 under new management. The officers are: George T. Moyer, president; Frank J. Kip, vice-president, and George F. Mehring, secretary and treasurer.

The amusement resort at Aurora, Ill., owned by the Aurora, Elgin and Chicago Road will be under the management of Charles Lamb, connected with Riverview Park, Chicago, last summer. New attractions and improvements are promised.

Electric Park, Waterloo, Ia., opens June 7, under the management of Roy Nichols and Lore Alford. A new vaudeville theatre seating 1,000, with removable roof, is planned, and the coaster, having a riding area of 1,400 feet, will be one of the features.

Vaudeville and moving pictures, in addition to the regular attractions, will be provided at the following Michigan parks this summer: Oakwood Park, Kalamazoo (L. D. LeRoy); Gognac Park, Battle Creek (L. A. Kertson); Waverly and Pine Lake Parks (J. S. Wilson and J. A. Brusselbach).

The Hungarian Boys' Band, an organization of thirty-five youthful musicians, now playing at Albert Hall, London, will reach New York about May 1, to play the summer park season under the guidance of B. Obermayer, the New York representative of Somers & Warner, the English agents.

According to present plans Trout Park, Elgin, Ill., will be transformed into an amusement resort by a stock company now being organized by H. Stevens. It will have a vaudeville theatre, coaster, bathing beach and other features. It is expected that the park will be in shape to open about May 30.

Paul Goudron, of the Sullivan-Considine forces, has devised a new amusement "thriller" for outdoor resorts. It will be installed in a number of parks this summer. The "thriller" is said to be more sensational than anything so far introduced in the novelty amusement line. No details have been given out.

Youngstown, O., April 2.

Joseph Wess, manager of Avon Park, may yet secure a liquor license for his resort. It was thought he would have to abandon the park, when the prohibition policy went into effect in Liberty township, where Avon is situated. Mr. Wess, however, intends making a town of Avon Park by itself. It will be districted, and sufficient "citizens" imported, when a vote will be taken upon the liquor question.

Boston, April 2.

Boyden Heights, planned by the late George B. Hoyden for a summer park, has been transferred to Arthur Mulvey and Edward Whicher, of Boston, who will open it on Decoration Day. The grounds comprise 42 acres, and were laid out at an expense of $70,000. The sale includes everything on the property. Charles C. Ames managed the place last season. It is located on the shore of Narragansett Bay.

The bookings for "White City," Syracuse (N. Y.), this coming season will be placed by J. C. Matthews, the agent, who acted as booking director for the park the latter end of last Summer. No manager has yet been selected. L. H. Harner, of Cleveland, last held the position. A more expensive bill than has been customary at this resort will be installed weekly.

The refusal of Mayor McCarthy of Richmond, Va., to grant license for the sale of liquor at "Idlewood," a summer resort, caused Manager Fred Lewis to convert the Pavilion into a Japanese tea garden, and when the season opens the place will be made attractive by the presence of six Geisha girls direct from the Orient, who will act as attendants, and serve non-intoxicating refreshments.

Ernest Harrington, of Princeton, Ind., who operates a number of summer theatres in Indiana and Illinois, is planning to build a new house at Evansville, Ind., and is negotiating for the purchase of a piece of property on Fourth and Vine Streets, considered a desirable spot. Mr. Harrington proposes to erect a brick building with a seating capacity of 1,200. It will have a dome-like roof and a fence about 12 feet high, in place of walls. Otherwise the house will be on the order of any regular theatre. Vaudeville and other attractions will be given in conjunction with the circuit of six summer theatres in the South controlled by Frank Head.

Vaudeville, moving pictures, roller skating and band concerts will constitute the principal form of amusement at the parks and summer resorts operated in Connecticut by the Connecticut Company of New Haven, J. A. Blake manager. The parks controlled by the company are the following: Pine Rock Park, Shelton; Quassapang, Middlebury; Roton Point, So. Norwalk; Laurel Park, Hartford; Lakeview Park, Middletown; Wildwood, Putnam; White Oak Park, New Britain; Ocean Beach, New London; Savin Rock, West Haven; Highland Lake, Winsted; Hanover Park, Meriden. In addition the firm holds the lease on Rye Beach, Rye, New York, situated on Long Island Sound, and another in course of construction at Norwich, Conn.

The following parks and outdoor amusement resorts will install moving picture shows for the coming summer season, together with other concessions:

Reeves Park, Fostoria, O., R. S. Powley, manager.
Union Park, Ishpeming, Mich., J. W. Corkindale, manager.
Windmont Park, Galesburg, Ill., R. H. Hayward, manager.
Lake Newell Park, East Liverpool, O., F. B. Lawrence, manager, Newell, W. Va.
Park—Savannah, Ga., Savannah Electric Company, manager.
Lake Ontario Park, Kingston, Ont., D. P. Branigan, manager.
Edgewater Park, Danielsville, Pa., H. F. Weaver, park manager.
Taleguga Park, Attleboro, Mass., R. A. Harrington, owner, Providence, R. I.
Park—Sheffield, Ala., H. B. Elmore, owner.
Park—Sioux City, E. L. Kirk, manager.
Park—Kingston, N. Y., C. G. Reed, manager.
Park—Sheboygan, Wis., Sheboygan Light & Power Company, owners.
Electric Park, Houghton, Mich., F. O. Mayotte, manager.
Jenison Electric Park, Holland, Mich., Chas. Floyd, manager.
Park—Colorado Springs, Col., Colorado Springs and Interurban Railway Company, owners.
Park—Albuquereque, New Mexico; Albuquerque Traction Company, owners.
Park—Portland, Ore., Portland Railway, Light and Power Company, owners.
Park—Muskogee, Oklahoma; Muskogee Electric Tractic Company, owners.
Park—Bluffton, Indiana; Marion, Bluffton and Eastern Traction Company, owners.

The United Booking Offices, through Jule Delmar, who has charge of all the park bookings for the United, excepting a few small resorts in New England under the charge of W. F. Tucker, stated this week that his agency had made no connection of any kind with the National Park Managers' Association, of which C. Oberheid is secretary. This is in confirmation of the statement made by Mr. Oberheid to VARIETY a couple of weeks ago to the same effect. Mr. Delmar added that no negotiations were pending for the National business, nor had the United any information as to its affairs or the character of the business it intended to carry on. A season's booking could be given acts by the United at present, said Mr. Delmar, over a summer park circuit. Salaries would be graded to cover both the large and the small time, so the acts could play continuously during the summer. Besides eight places in Pennsylvania, where deals are now pending for the United to book, Mr. Delmar gave the following list of cities where the United would place the vaudeville numbers the coming season: Jamestown, Gloversville, Newburg, Syracuse (N. Y.); Erie, Allentown, Ashland (Pa.); Toledo, Dayton, East Liverpool (O.); Wheeling (W. Va.); Millville (N. J.) and New Castle (Del.).

The dedication of Forest Park, the new Chicago amusement resort, took place Sunday, March 22. About 6,000 attended. The entrance is imposing and consists of two immense towers, over sixty feet high, connected by a peristyle which forms the entrances. The style is the art nouveau. Inside is a fountain of considerable size, and mounted on a pedestal in the fountain is a female figure of heroic size in full Mardi Gras costume, with cap and bells, stick and bladder, representing "Folly." The permanent buildings already under way and well erected are a ball room nearly 200 feet in length, with the largest rathskeller in the West underneath; a skating rink that is to be the largest in the history of parks; Theatres, Arcades, a Casino, Band Shell, Four Electric Theatres, Japanese Tea Gardens, and what is called "The Crooked Way," which is to be the "mid-way." One of the largest roller coasters in the world is partially up. "The Chutes" structure is nearly completed, with its accompanying lagoon; a new device called "Dip the Dips" is building, a novel aerostadt that lifts constantly during its circular motion, like an umbrella, and gives the motion of riding ocean billows to the cars; a "thriller" and a new one will be a pneumatic tube that will shoot the people through it underground, above ground, and circuit the lagoon, the action being that of the regulation mail tube, only "shooting" human beings instead of mail matter.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Terry and Lambert, Colonial.
"A Night in Seville," Fifth Avenue.
Nat S. Jerome and Company, Pastor's.
J. W. Sherry, Pastor's.
Sophie Taylor, Pastor's.
Conroy, LeMaire and Company, Pastor's.
Richard Crolius and Co., Novelty.
Burt Jordan, Novelty.

NEW ACTS OF THE WEEK

Lawrence D'Orsay and Company (4).
"Footfalls" (Comedy).
20 Mins.; Four (Parlor).
Fifth Avenue.

"By gee," said The Head of the House as we were seated in the Fifth Avenue Monday night, "it looks like a good show, mut."

"Guess it is," I says, "but leave that 'mut' thing for parlor stuff."

"Well, it goes," says she. "Wonder what D'Orsay has?"

"Oh, it must be good," I says. "He's high priced."

"How high?" says she.

"High enough," says I.

"It's 'Footfalls,'" she says, "and it's going to be funny, I bet," as the sketch opened.

"There's D'Orsay," she says, staving in one rib with her elbow, "and he's carrying a walking stick with a riding suit."

"Well," says I, "he wants to keep track of his hands."

"Rotten," she says. "It isn't correct; that's the point."

"What should he carry?" says I. "A horse?"

"Rottener," says she. "It should be a riding crop."

"Perhaps they have changed the style," I says, not believing Mr. D'Orsay could go wrong.

"Nope," she says. "I guess he's just carrying out the popular idea that a Duke knows nothing."

"Well," says I, "Billy Inman told me in a case of this kind if a man expresses an intention of cutting the walking stick down, he still comes under the head of the 'real thing.'"

"What is that noise about?" says she.

"It's the managers and agents sobbing," I says.

"Why?" says she. "Arn't they used to it?"

"What do you think of 'Footfalls'?" says I.

"They could have saved it," she says.

"How?" I says. "By burning it up?"

"Nope," she says; "by renaming it."

"What would you call it?" I says.

"'The Worst Sketch in the World,'" says she. *Sime.*

Elverton.
Baton Spinning.
Full Stage.
Hammerstein's.

The Victoria, with its highly educated clientele, is scarcely the place for a turn of this sort to expect an enthuiastic reception. Elverton has nothing startling to show in his specialty. Pretty much all of his routine is the stock in the trade of the others doing this work. In the detail of dressing, however, Elverton can show his fellows some new ideas. The act is prettily costumed, and Mabel Irvin, who acts as assistant, does a good deal to brighten up the number by her attractive appearance. *Rush.*

Maurice Levi and His Band (27).
26 Mins.; Full Stage.
Fifth Avenue.

Maurice Levi and His Band are back in vaudeville, to vaudeville's great delight. This bandmaster, who ranks with the best, knows his audiences and plays to them with a cordial appreciation for his reward. Mr. Levi has placed two of his own compositions from "The Soul Kiss" on his program, opening with "Happy Days," where the brasses find the opportunity, and "Rah, Rah, Rah," in which the musicians chant the chorus, concluding with "Stiegen." An Indian song number, and a cornet solo (ballad) are also new, while some of Mr. Levi's most popular selections from last season have been retained, notably "Cherry" and "Pizzicato." "The Star Spangled Banner" is the finale to wild applause. There is no bandmaster who can please a house more completely than Maurice Levi. He is the same entertainer while conducting, having added to his other directing tributaries a single and double motion of the knees, which keep close watch on the wood instruments as Mr. Levi directs the brasses and the drums. Mr. Levi is now organized for personally conducting several thousand musicians at once if each could obtain a full view of him. William Chase, of Syracuse, is the harpist this season, bringing the instrument prominently into the pieces, and there are several individual players of special merit in Mr. Levi's organization, a splendid one for any grade of music. *Sime.*

Simon and Shields' Company (6).
"High Life in Jail" (Travesty).
22 Mins.; Full Stage (Special Set).
Keeney's.

"A laugh at any cost" seems to be the system upon which the sketch is built. The stage is set as an interior of a jail, luxuriously fitted out with a pool table, buffet bar and attendants. The prisoners appear in striped clothes, cut according to the latest modes, one in a frock coat, another in evening dress of the prison livery. The conversation is such as would be heard about a hotel lobby—the "guests" complain of the wretched service, and this in contrast with the picture of deprivation associated with a prison furnishes the humor of the piece. The real backbone of the comedy is William Mack, one of the "convicts," who reminds one forcibly of the comedian that was a member of Sidney Deane's company when it played in local vaudeville in "A Christmas on Blackwell's Island." Some of the humor is rather forced, and in places there occur familiar "gags," but in the main the sketch is a strong laughing number, and has a foundation which can be enriched indefinitely, as new matter is inserted. *Rush.*

Gates and Black.
Talk and Parodies.
18 Mins.; One.
Keeney's.

The pair make up a very conventional conversation team with very little to offer by way of novelty. The "straight" man makes an unfavorable impression immediatly upon his appearance through careless dressing. The parodies, sung by both straight and Hebrew comedian, the latter with a funny make-up, are new and funny in a rough, obvious way, but the talk is impossible. As a sample they told the "gag" about the distance between Christmas and New Year's and New Year's and Christmas. *Rush.*

OUT OF TOWN

Valerie Bergere and Company (4).
"The Morning After the Play" (Comedy).
Full Stage; 25 Mins.
Shea's, Buffalo.

Opening in Miss Clifford's apartments, the production of a comedy has taken place the night before. Christy Clifford, the actress, anxious to see how the play has taken, reads the morning papers, only to find it a failure. A friend, Robert Pemberton arrives, and confesses his love, and is about to be accepted when Mrs. Craig Townsend is introduced, who claims the lover as her property and who is applying for a divorce, expecting to marry him. He denounces he , makes up with the actress, and all turns out for the best. The star appears to good advantage and the pieces and support pleased. The cast has five characters. *Dickson.*

Jolly and Wild.
Musical Comedy.
16 Mins.; Full Stage; Close "One."
Majestic, Chicago.

Edward Jolly and Winifred Wild make their first appearance here in a musical comedy entitled "The Music Teacher," consisting of a carefully arranged routine of talk, interspersed with pianologue and well chosen songs, from two well known musical productions. The sketch is neat and refined and proved very entertaining. It deserves more prominence on the bill, and would have scored even harder farther down on the program.
Frank Wiesberg.

McGarvey.
Female Impersonator.
14 Mins.; One.
Lyric, Dallas, Tex. (Week March 23).

McGarvey, formerly with "The Bostonians," has an act comparatively new to Dallas theatregoers, and one that naturally would appear to much better advantage on a larger and better equipped stage. His make-up is very good, aided materially by a splendid contralto voice, used to advantage during the action of the skit. The mannerisms employed by McGarvey, besides being natural and well chosen, are much enhanced by good costuming, and his act took extremely well at this house. *Shannon Fife.*

KEENEY'S.

This week's offering is far and away above the average for the Fulton Street establishment, partly due to the fact that there was only one new act on the bill in the process of "breaking in," and that turned out to be an entertaining laughing number. This was Mike Simon and Ren Shields' "High Life in Jail" (New Acts). The rest of the show was made up of well-known acts.

It was found necessary to introduce a short intermission into the middle of the evening, owing to the presence of a large proportion of full stage numbers. O Hana San followed the pause. "The Geisha's Dream" has been immensely improved since its last showing at this same house, where it made its bow in November, 1906. The addition of singing helps it immensely. The program does not indicate to which of the trio a really delightful voice belongs. It should. An opening number started the act off nicely, and a swiftly shifting series of posings, dances, songs and scenic novelties held the audience interested to the end. The undressing scene, shown in silhouette, rather startled the audience, but the skillful handling robbed it of any offense. Either the colored slides have been improved, or the lighting arrangements are displaying them to better advantage.

It's a straight comedy bill with the exception of Milton and Dolly Nobles' "Like a Thief in the Night," which is extremely sombre. The whole sketch depends upon the degree of suspense Miss Nobles is able to arouse in her audience over an impending murder. She manages to extract a thrill out of this, but from then to the finish the act lags. Suspense is the keynote of the act, and it should not be permitted to relax until just at the finish. The minute the murderous intent of the convict is abandoned—which happens long before the curtain—the act to all intents and purposes is over. Instead there follows a great deal of explanation, which is necessary but not very interesting or thrilling.

Foresto and his dog opened. The acrobatic animal proved highly entertaining to the youngsters. Foresto has worked out a novel trick or two and has his terrier under excellent control.

Mrs. Dan McAvoy (Georgie Kelly) offered a single singing act, in which were included several songs that were distinctly "blue" with a blueness that their neat wording could not quite remove from crudeness. Mrs. McAvoy, however, does not dwell upon any single number long enough to force its double entendre, skipping from one verse to another and from one song to the next with more agility than grace. Also she wears the same costume during her whole act. It is a pretty, simple frock, and the singer made an attractive figure in it, but a change would have helped her tremendously.

Clifford and Burke, with their familiar blackface talks, songs and dances, made a strong laughing feature in next to closing, and the Zarrow Trio put a good comedy finish to the bill. Gates and Black are under New Acts. *Rush.*

The New York Hippodrome sensation has been postponed until Monday next. The nature of the act, closely guarded, is suspected to be an aerial novelty.

FROM SING SING TO LIBERTY.

The whole four-act play has been written around the specialty of Cunning, the jail-breaker, his escapes from a steel cage, straight-jacket, handcuffs and a packing case being woven into the action with a reasonable degree of plausibility—that is to say, a twenty-minute vaudeville number has been stretched out into a two-and-a-half-hour entertainment. It is Cunning's fault in large part that the scheme does not work out satisfactorily. In the first place his specialty is not well presented. It has the appearance of prearrangement, and Cunning approaches his feats with an air of carelessness and nonchalance which emphasizes the feeling that the escapes are "fixed." Beside which Cunning is an exceedingly bad actor, and aside from his splendid robust figure, invested the role of hero with little attractiveness.

Several situations have been devised to give him large dramatic opportunity, but he utterly fails to take advantage of it. The climax of the third act is rich in thrilling possibilities, but Cunning, who is the central figure, strolls through it casually, and the chance for a big sensation is lost. Other points in the play, well enough constructed in themselves, suffered from the same cause.

The real star of the production is Johnnie Hoey, who has a conventional comedy role. Out of the whole cast he is almost the only person who has a sane idea of his duties. He puts a whole lot of life into the character of the tough office boy, and his songs and dances went a long way toward lighting up a very dull evening. Hoey makes a capital song and dance comedian, and delivers his talk smoothly and crisply. The others worked themselves into a lather in their strenuous efforts to impress themselves on the audience, and consequently overplayed grossly. Hoey did just enough and did not overreach at any time.

Frederic Ormonde had the heavy part. One could easily have forgiven him for the murder of old man Warren in the first act, because the old man was an imbecile anyhow, but he exploited an irritating laugh, expressive of everything base and cruel in his nature, and a pair of flexible eyebrows that spoke eloquently of viciousness.

Arnold Alexander had a part that could have played itself. The trouble was that Alexander tried to act. Then he was funny. As the cigarette fiend who was led into wrong doing by the villain, he was required to exhibit some weakness of mind, but there seemed to be no good reason why he should make a "cissy" of the character.

Excellent bits were contributed by Harry A. Fisher, an Irishman and Miss Carlotta, a negro "mammy." Both played as though they were experienced character people and Fisher looked his part to the life. Also he played it naturally and with no forced stiltedness, making a very subordinate role one of the refreshing incidents of the show.

Augusta Gill made a sorry heroine. She was a most depressing person, never happy, and prodigally spendthrift with her emotion. Even when she hired the "mammy" as a maid, a comedy scene in the first act, Miss Gill dissolved in tears. To be sure she spoke cheerfully enough, but by her manner she gave the audience to understand that her heart was breaking—breaking. As was to be expected, this sort of thing soon left her bankrupt in tears and by the time she was called upon to show some really necessary emotion she was all in for sobs. And so it happened that she took leave of her unjustly persecuted lover in jail with about the same emotional intensity as when she hired the maid.

The piece develops nothing new either in material or treatment. Frederick Winston (Frederick Ormonde), vice-president of the Warren Safe & Lock Company, loves Nellie Warren (Miss Gill), who secretly loves Jack Dorris (Mr. Cunning), superintendent of the works. Winston has stolen money from the firm. He robs the safe to make it good, is discovered by Warren and kills the old man to avoid exposure. Dorris, of course, happens on the scene just in time to make it appear that he committed the crime. That's the end of the first act.

At the opening of the second Dorris has been convicted, sent to jail and has already escaped. But he only broke out of jail in order to go to the office to get some papers he wanted to keep away from Winston. He gives himself up a few minutes later.

The jailers don't want this sort of thing to happen again. It's bad for the jail business. So they lodge him in the deepest dungeon. Here's where the steel cage comes into commission. Cunning is handcuffed to the inside of the cage and the patent lock sprung on him, while a turnkey hammers about on the outside to show the audience that there is nothing about the cage to deceive them. But word is brought that Winston is brewing treachery against Nellie, so Dorris, holding his coat in such a manner that the audience cannot watch him work, breaks his bonds and is free again.

A great deal happens between this and the beginning of act three. Dorris has secured another trial. This time Winston, by the operation of some unexplained provision in Blaney's Penal Code, has him declared insane and locked up in a mad house. Here he shares the cell of Clarence Little, a former confederate of Winston's, but since gone "nutty" from excessive cigarette smoking. Winston comes thither to gloat over Dorris. Dorris in ungovernable fury knocks him down and is trussed up in a straight jacket for his pains. Here's where the cigarette fiend comes in for the climax of the third act. In his demented wanderings he imagines Dorris is Winston, and is about to set fire to him, Dorris, it must be remembered, being helplessly tied up in the straight-jacket. It has the making of a five hundred-volt thriller, but they let it slip away from them by wretched handling. Cunning cavorts about the stage and releases himself from the straight-jacket with ridiculous ease. Then when the lunatic in his ravings announces that it was Winston who did the killing in the first act, Dorris is free to load this important witness on his back and exit through the barred window, which he has previously prepared for this purpose.

Meanwhile Winston is holding Nellie in captivity, and seeking to starve her into a marriage. The last act disposes of this final business.

Rush.

EMPIRE SHOW.

Roger Imhof does so much for "The Empire Show," it raises itself a considerable height above the ordinary or average burlesque entertainment.

Mr. Imhof as an Irishman is not at all conventional. His Irishman is his own. In a theatre where the audience is notorious for preferring roughness, Mr. Imhof secured their attention, applause and laughter by his legitimate comedy methods.

The opening is "Casey, the Piper." Imhof is the principal in it, as he is of the show. The title tells the story, Casey having been invited to play the pipes at a party, where he meets his deadly enemy, Owen McScrap (Napoleon Montambo). Mr. Imhof's "Irishman" is so superior that Mr. Montambo seems mediocre on the same stage.

Had "Casey, the Piper" been written as a two-act comedy, with Mr. Imhof continuing with the same character in the second act, the probabilities are the show would have been greatly improved. Now in the burlesque, although Imhof is still "Casey" in name, he plays a "straight," almost, which, together with his appearance as a "tad" with Susanne Corrine in the olio, mars the continuity of his presence.

"A Strange Hotel" is Imhof and Corrine's vaudeville act. It is one of those "Terrible Night" affairs, worked over with new matter, and cut down to ten minutes. It should be cut out altogether for the greater value Mr. Imhof would derive.

In "The Slave Mart," the burlesque, the fourteen choristers look the best, particularly in the soft colored costumes at the opening. Another gaudily bedecked dress becomes them also, but earlier in the performance none gains distinction for comliness of face or figure. One of the young women persists in wearing a couple of isolated curles around her shoulders, while another, in the best pair of silk tights on view, proclaims she knows it by having darned up a hole just above the knee. From the front it seems to be a birthmark.

Something new in the way of a finale (and a great relief as well from the customary "patriotic") is the ending of the first part. It is called "Eyes of Man," and arranged by Mr. Imhof. With a little more elaboration, the finale would be a sensational one. Three encores were given it.

Different characters are assumed by Jeanette Buckley, Miss Corrine, Emma Weston, Geo. Klein, Al Zimmermann, Ed Johnson and Ed S. Hurlfalls. They are all passable from the fact that Imhof holds everything up.

Miss Weston sings much better in her specialty than when leading the numbers. Probably she sings "Napanee" as it should be. Leastwise Miss Weston makes of this song the best Indian number of the season.

The hit of the olio was Johnston and Buckley in a varied offering, Mr. Johnston doing considerable work, while the act was helped out by an "audience" song by Miss Buckley, a pretty girl, who kissed an occupant of a box while singing it. Montambo and Hurlfalls did nicely with comedy acrobatics.

The burlesque is at present weaker than the first part. Some money changing is made funny in it. There is music played by Mr. Imhof on a violin, Mr. Klein (a far better "Dutchman" than a "Cissy") on a guitar, and Mr. Johnston on a banjo. Unexpected, it became one of the best things of the evening.

You can easily enjoy "The Empire Show," and you cannot help but like Roger Imhof. He is an oddity among burlesque comedians.

Sime.

SCRIBNER'S BIG SHOW.

George C. Johnson, besides being principal comedian, is responsible for the two-act piece, "An Accidental Discovery of the North Pole," in use by the Scribner company. The plot is of the usual thin fibre which is lost and then picked up at intervals during the proceedings. Two very good-looking stage settings are employed and the chorus of fourteen make several pretty changes. The girls are a good working aggregation, but have little opportunity to show. In only one number during the entire proceedings are they given a real chance. "My Town is Just as Good as Your Town," is led by Mr. Johnson and it was through the chorus solely that it made a decided success. A good-looking brunette on the left end was partly responsible for this.

Della Faytelle had the chorus behind her in two or three numbers, the best being "Flo, Flo, Dear Flo," sung in boy's dress, in which she looked well. Jean Darrow also had a couple of songs, fairly well done. She looks well in both skirts and tights.

The real weakness of the show is the comedy. Mr. Johnson uses a sort of a German make-up but at no time does he show any desire to stick to a dialect, and from his appearance a tramp might be the character intended. Tom Robinson is next in importance, and it was hard to tell just what he was, but it would be safe to say that he was some sort of a tramp also. The work of the pair was at no time either new or funny. The bit of business involving the eating of dinner, which occupied nearly the whole of the second act, was stretched out beyond all bounds, and some of the business palled. Farlado did a capital bit in the first part as the mummified man and carried the good work through into the second act as a French waiter. William Colton passed as a once prosperous tragedian.

The finale of the first act deserves mention as about the best thing in the performance. The chorus, dressed as sailors, carry snare drums, and put over a first rate hurrah finish.

An interesting olio of six acts made it worth while sitting through the pieces. Farlado opened with imitations of musical instruments, that of the 'cello being the best done. He would do well to drop all announcements. Good imitations don't need it.

The Yalto Duo made a very favorable impression. The pair dress nicely, making a most pleasing looking couple. Their dancing of the whirlwind order is first rate, the man doing some especially clever work.

Four Musical Hodges are not getting all they should out of their musical offering. Too much time is spent with the bamboo chimes and xylophones, which could be put to better use with the brasses. The saxophones also might be used more, the best work being shown in these. A

(Continued on page 19.)

FIFTH AVENUE.

Were there an intermission in the Fifth Avenue shows, a much better layout of the bill could have been made than the manner in which it was run off Monday night. Nearly all the numbers require full stage.

Hassen Ben Ali's Arabs, essentially a closing act, appeared "Number Two," and Maurice Levi and His Band (New Acts), which would have fitted finely at opening a second half, was compelled to bring the program to an end at a late hour for vaudeville.

The laughing hit is Mr. and Mrs. Sidney Drew in "Billie's Tombstone," by the late Kenneth Lee. From the instant Billy Hargrave, "a football hero" (Mr. Drew, and he looks the part), loses his false teeth there is a laugh every second. Mr. Drew gives an exceptional performance, ably assisted by Mrs. Drew. The piece is full of comedy, on new lines, but owes its success unmistakably to Mr. Drew. It is a sketch which might have slumbered or passed away with no one to grasp and bring out the humorous possibilities as Mr. Drew has done.

Given the next to last position, Lily Lena paved her way into a regular hit with songs, new and old for her. "Won't You Waltz With Me?" is the new number, sung at the opening to the strains of the "Merry Widow" waltz. It isn't strong by any means, and there should be another about to fill that place more acceptably. "Winnie," with its broad lyrics, won plenty of laughter, while "Swing Me Higher, Obadiah," marked the successful ending. Miss Lena is changing her costumes more rapidly than ever. There is hardly what could be called a "wait" before Miss Lena reappears in another dress, with hat to harmonize.

Lawrence D'Orsay and Company in "Footfalls" (New Acts. handed the bill an awful wallop about the center, which had to be overcome, and Harry Gilfoil in his "famous" and familiar "Baron Sands" helped along a reactionary spirit from those in front. Mr. Gilfoil brought applause by whistling, so the rest might easily be imagined. After Jack Norworth has stopped telling that those who follow the maxim of "early to bed and early to rise" meet no prominent people, Mr. Gilfoil continues on with it.

Midgeley and Carlisle are still playing "kids"; the same "kids"; the same "stuff," and the same act. An "audience" song with the spotlight is used by Miss Carlisle, and doesn't speak well for the act or the theatre. Mr. Midgeley also breaks in on the number, taking one verse, when the light plays on women. The song "Could You Learn to Love Me?" needs something to help it along. At least Midgeley and Carlisle might build up a new encore. It surely would be appreciated by some regulars who can sing "The Art of Making Love" backwards.

The Arabs were a big applause getter, with the winner of the greater share the only American in the act. His acrobatics brought round after round of noise. There is too much pyramid building before the acrobatics commence.

The first card this week is Armstrong and Clark, with piano playing, singing and useless talk to carry out a sketch idea, which affords the comedian in blackface on opening for comedy. They scored roundly for the opening place. *Sime.*

ALHAMBRA.

There's but one weak spot on the Alhambra program this week. It is a show which pleases the Harlemites immensely, attested by large audiences.

The approval extended to Alice Lloyd, who headlines, reached its climax in her newest novelty "audience" song, "I'm Looking for the Lovelight in Your Eye." A brilliant light effect in a darkened house is obtained through the manipulation of side "spots" and a hand mirror. It scored so roundly that nothing could apparently follow it, still Miss Lloyd continued on her successful way afterwards with "What A You Getting At, Eh?" and another.

"Over the Hills and Far Away," a brand new selection, was the opener. It has a pretty melody, with a semi-comic lyric. In a fetching Scotch costume, Miss Lloyd sang, "Oh, Jennie." The others given during her thirty-five minutes were heard at her reappearance at the Colonial some weeks ago.

The "Lovelight" song, with nothing else would have "made" Lloyd over here, if she had never been heard before. It is the crack "audience" song, casting all others into the shade.

To close the bill after 11 o'clock was the lot of Ida Fuller ("La Sorcière") in her wonderful blendings of colors and lights for the spectacular dances Miss Fuller appears in. A quiet number, she kept the house intact, and the "Vesuvius" at the finale clinches the opinion she is the greatest "fire dancer" of the age.

Singing his own and latest song, "The Great White Way," James Thronton dispelled any impression he has lost his cunning at song writing, the lyrics being true, terse and pointed. He convulsed the Alhambra crowd with the "barber shop" comment, going into some of the old material, and concluding with "The Irish Jubilee," his composition of twenty years ago, which "Harrigan" resembles in melody.

James Callahan and Jennie St. George just fitted into the atmosphere with "The Old Neighborhood." Miss St. George played with much spirit on Tuesday evening, and Mr. Callahan was much enjoyed in the Irish character, the act making a solid hit, with its sober artistic finale.

The skilful balancing upon a high ladder by Great Scott caught on in the first position. It is an adroit piece of work, impressing more as repetitions are seen. Hal. Merritt, with his posters and varied monologue, went extremely well, and Captain George Auger and Company, in "Jack the Giant Killer," closed the first half, the bulk of Auger in contrast to the midgets, together with the fairy tale of the story, hitting 'em hard. For children, the piece is probably spoiled through Ernest Rommel, a "cute" little fellow and first-class comedian, stepping out of the picture to sing a popular song.

The McNaughtons, those English "conversationalists," with new supplies of "patter" and twisted words of Tom McNaughton's own ingenuity, were a knockout, as usual. Welch, Mealy and Montrose were also there.

The stage crew are having a rest this week. The set for Miss Fuller's act is made at intermission, none of the three numbers intervening working further upstage than "two." In the first half are two numbers in "one." *Sime.*

COLONIAL.

The show works out a splendid entertainment this week, although on paper it promises nothing by way of novelty. With the exception of Harry Von Tilzer, who is a newcomer in the vaudeville circuits with his present offering, the show is made up of standard numbers.

The Marno Trio opened with a highly interesting and amusing comedy acrobatic turn. They don't play comedy very strongly, bending all their efforts toward an excellent routine of really exceptional leaping and two-high acrobatic feats. A spring board is employed for a series of novel formations, most of them really startling. They make the spring board serve them to better purpose than almost any act that comes to mind. The trio was an unmistakable hit in its subordinate position.

The Meredith Sisters have revised their songs somewhat. The opening number is a Scotch song. An appropriate Highland costume goes with it. An Egyptian song and costume, with special setting, comes along later, and "Smarty" is very well done, indeed, for a finish, this important part of the turn being vastly improved by the change. The Chinese and Indian songs are retained. Swiftness of costume changes contributes a good deal to the value of the act.

Care of detail is well exemplified in the ventriloquial novelty of Ed F. Reynard. In the small instance where one of his dummies falls into a well, it is noticed that the bucket rope pays out as though a weight were attached, and in a dozen other ways Reynard shows himself a painstaking stage manager. Trifling bits of pantomime are sprung suddenly for unexpected laughs, and every prop is made to count in the fifteen minutes or so of sustained laughter. So full is the number of good points that at times the laughs seem to overlap.

Howard and North offer their familiar conversation in "one" and Benjamin Chapin closed the first half with his capital dramatic sketch "At the White House." The act is immensely bettered by the presence of Mr. Du Val in the role of Capt. Bixby. He is a square-shouldered, manly young chap and makes a satisfactory picture of the federal military officer. His readings are well balanced except for an inclination toward over-emphasis, as when, in undertaking a simple errand for the President, he declaims "I will" with a touch of heroics. "Yes, sir," would have been sufficient. Mr. Chapin gives to his work a dignity and sincerity that is all too rare in vaudeville, where patriotic sentiment is regarded as a fair subject for cheap, clap-trap exploitation.

Ye Colonial Septet swings back into the metropolitan circuit again. The little organization packs a vast amount of expert stage management and good music into its short allotment of time. A delightful background of "atmosphere" is established at the outset, and, without for an instant neglecting the main business of furnishing good music, everybody works for "the picture" all the time.

Harry Von Tilzer easily topped the bill for volume of applause, the same being free from any suspicion of being "induced." He was a real success on his merits as a polite singer. Every art of animated delivery is his, backed by an engaging stage presence.

Al Shean and Charles Warren were a wild laughing hit and Emma Francis and her Arabs gave the bill a first rate finish. *Rush.*

HAMMERSTEIN'S.

Monday night settled conclusively the interesting question whether Harry Houdini would prove the same sort of success before a very sophisticated metropolitan audience that he has been on the road. A capacity house at Hammerstein's was held in at the tail end of the show as they seldom are by a closing act, and substantial applause at the finish clinched a real hit for the handcuff expert.

This unusual demonstration of interest was due to Houdini's startling new feat, an escape from a padlocked water tank, which takes the place of the old straightjacket release. The feat is a real mystery. A tank of iron just big enough to hold a body in a cramped position is filled to overflowing with water. Houdini places a pair of handcuffs on his wrists and squeezes himself inside. More water is poured in until it runs over the sides, and attendants clamp the top (like the cap of a milk can) on, locking it with six padlocks. A curtained cabinet conceals the tank for about two minutes, when Houdini makes a sudden appearance. The feat is splendidly worked up. Houdini says just enough in his announcements without overdoing it to arouse the imagination of his spectators to the dangers of the escape.

It's not a very heavy bill for the Victoria, although furnishing uniform entertainment. Elverton (New Acts), opens. Leona Thurber and her "Black Birds" got past in the dangerous "No. 2" place, thanks to the wild acrobatic finish, and several bits of low comedy by the "picks." The "Black Birds" have an excellent idea of what is required, and work hard from start to finish.

Arthur Dunn and Marie Glazier, although they were on third, suffered from late arrivals, a condition made the worse by the animated conversation in the rear of the house among Mr. Hammerstein's "guests." A good deal of the Dunn-Glazier dialogue was lost in the hum of talk about the entrance.

Rosie Lloyd was "helped" to a quantity of applause at the finish of her act by the expedient of having her song "kidded" by "boosters." This got the audience amused and a spot light and flower song did the rest. She was credited with having passed nicely.

Willard Simms with "Flinders' Furnished Flat" and Harry Tate's "Motoring" made strong bids for the laughing honors. The Simms sketch had the advantage of being rather less familiar. The sketch itself is an effective, riotous farce, unhackneyed in subject and treatment, and splendidly handled by the principals, a burlesque finish turns it off capitally. Some new material has been worked into the Tate sketch, and the number went with its old snap.

Eugenie Fougere opened the intermission, her odd funniments and big hats bringing out frequent laughs. Fred Niblo, following a solid comedy show, had a big contract. He started well with a bit of burlesque, and his animated sparkling monologue carried him safely through. *Rush.*

VARIETY ARTISTS' ROUTES

FOR WEEK APRIL 6

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 5 to APRIL 12, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." or "C. R." in the list indicates the route of the burlesque company named, with which the artist or act is with, and may be found under "BURLESQUE ROUTES" or "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Abel, Geo., & Co., Proctor's, Albany.
A. B. C. D. Girls, Proctor's, Albany.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott-Andrew Co., Orpheum, Portsmouth, O.
Aeton & Klorils & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adams, Flo, French Maids, B. R.
Adama Bros., Imperials, B. R.
Adama & Drew, Twentieth Century, B. R.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Addison & Livingston, Star, Laurel, Miss.
Adler, Harry, Park, Alameda, Cal., indef.
Ahearn, Charles, & Vesta, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club, B. R.
Aherns, The, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 38, N. Y.
Alban, 1416 Broadway, New York.
Albene & La Brant, Maryland, Cumberland, Md.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Empire, Burmley, Eng.
Aldo & Vannerson, 331 Roebling, Brooklyn.
Ali & Peiser, Moon Light Maids, B. R.
Allen, A. D., & Co., Orpheum, Yonkers.
Allen, Eva, Ideals, B. R.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allen, Searl & Violet, Keith's, Phila.
Allison, Mr. and Mrs., Green Room Club, N. Y.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Allman, Chas., Yankee Doodla Girls, B. R.
Alpha Trio, 207 E. 14, N. Y.
Alvarettas, Three, Trocadero, B. R.
Alvora, Golden Crook, B. R.
Alvord, Ned, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Dancers, Six, Cleveland, O.
Ampera, Electrical, Miss N. Y., Jr., B. R.
Anderson & Ellison, Star, Cleveland.
Anderson & Goines, Keith's, Portland, Me.
Anderson, Carl, Bowery Burlesquers, B. R.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Archer, Robert, Jolly Girls, B. R.
Arizonas, The, 148 W. 68, N. Y.
Arlington Four, Chase's, Washington.
Armstrong & Levering, National, San Francisco.
Arnold & Felix, Hathaway's, Malden.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Atwater, Eva, French Maids, B. R.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beaum, Somerville, Mass.
Auers, The, 410 So. 4th, Mt. Vernon, N. Y.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Great, Rockville, Conn.
Austins, Tossing, Hippodrome, Liverpool.
Avery & Pearl, 653 Wash. Boul., Chicago.
Ayres, Howard, 530 Ritner, Phila.
Azelle, Maye & Fonler, Ideal, Chicago.
Azora, Miss, Barnum & Bailey, C. R.

B

Baader, La Velie, 13, Barrison's, Sioux Falls.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker Troupe, Ringling Bros., C. R.
Balno & Shaw, Hippodrome, N. Y., indef.
Banks, Breazeale Duo, Orpheum, New Orleans.
Banks, Chas., Boston Belles, B. R.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Four, Moonlight Maids, B. R.
Barnes & West, Colonial, Galveston.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, Moonlight Maids, B. R.
Barrow, Musical, Grand, Chillicothe, O.
Barnes & Crawford, 391 E. 45, Chicago.
Barry, Katie, 541 W. 156, N. Y.
Barry & Hughes, 73 W. 118, N. Y.
Barry & Wolford, Poli's, Hartford.
Batro, Eddie, Rollickers, B. R.
Barto, McCue, 819 No. Second, Reading.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Al. Hunt's Hotel, Chicago.
Bateman, Tom, Keith's, Pawtucket, R. I.
Bates & Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid, & Co., Bijou, Lorain, O.
Be Anos, The, Wasson's, Joplin, Mo.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 594 E. 143, N. Y.
Beattles, Juggling, 137 Park, Paterson.
Beanvais, Arthur & Co., Victor House, Chicago.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgetou, N. J.
Bell & Richards, 13, Hippodrome, Harrisburg.
Belmont, Harriette, Jolly Girls, B. R.
Bellclaire Bros., Proctor's, Albany.
Bell Boy Trio, 19 Stuyvesaut, N. Y.
Bell, Frana, 1553 Broadway, N. Y.
Bell, Norman, Trans-Atlantics, B. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Ethel, Brigadiers, B. R.
Bensons, Musical, Gen. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, Orpheum, Omaha.
Berry & Berry, Great Valley, N. Y.
Beverley, Frank & Louise, Dominion, Winnipeg.
Ben Beyer & Bro., 1553 Broadway, N. Y.
Bicycle Bill, San Diego, Cal., indef.
Big Four, High School Girls, B. R.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, 335 Beaum., Somerville, Mass.
Bingham, 335 Beaum, Somerville, Mass.
Binney & Chapman, Gem, Columbia, Tenn., indef.
Birch, John, 133 W. 45, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Bolus, Harry, Lyric, So. McAllister, Okla.
Bottamley Troupe, Circo Beil, Mexico.
Bouldon & Quinn, 89 Court, Boston.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Borani & Nevaro, 1013 Lincoln, Milwaukee.
Bowen Bros., Orpheum, Leavenworth, Kas.
Bowman Bros., 826 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
"Boys in Blue," Colonial, Lawrence.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, New York.
Bradfords, The, 230 W. 41, N. Y.
Bragg, John D. Toreadors, B. R.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradys, The, 209 W. 43, N. Y.
Brady & Mahoney, Irwin's Big Show, B. R.
Brigham, Anna R., 13, Bijou, La Crosse.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennen & Biggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brennou & Downing, Varieties, Terre Haute.
Brisson, Alex., Barnum & Bailey, C. R.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Huntinga Co.
Brobst Trio, Pottsville, Pa.
Brooks & Jeannette, 1602 Madison, N. Y.
Brooks & Vedder, Bijou, Winnipeg.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown Bros. & Doc Kealey, Globe, San Francisco.
Brown & Nevarro, 4 W. 135, N. Y.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanue, Parisian Widows, B. R.
Brown & Wilmot, Shubert, Chattanooga.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Vau, 895 Canldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Avenue B, N. Y.
Buckeye Trio, Majestic, Dallas.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's, Park, Baltimore.
Buckley & La Mar, 119 E. 14, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Buffalo, Young, & Murie, Vera, Grand, Bellingham.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke-Tonghey & Co., 13 Poli's, Scranton.
Burke & Urline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burton & Burton, 309 W. 55, N. Y.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, Majestic, Houston.
Burrows Travers Co., 116 E. 25, N. Y.
Bush & Elliott, 1349 45, Brooklyn.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Jr., Bijou, Saginaw.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Orpheum, Harrisburg.
Byrne, Golson, Players, Majestic, Madison, Wis.
Byron & Langdon, Cook's, Rochester.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Callahan & St. George, Gotham, Brooklyn.
Cameron & Flanagan, Auditorium, Lynn.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1638 Bourbou, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calef & Waldron, Lyric, Galveston.
Calvin, James, 445 W. 64, Chicago.
Capricc, Mlle., Treat, Trenton.
Campbell, W. S., Rose Sydell, B. R.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carbrey Bros., Orpheum, New Orleans.
"Carletta," Orpheum, Sioux City.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Empire, San Francisco, indef.
Carroll & Cooke, Orpheum, Los Angeles.
Carroll, Great, Fay Foster, B. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson Bros., 427 Pacific, Brooklyn.
Caron & Farnum, 100 Walnut, Revere Beach.
Carters, The, 921 9, La Salle, Ill.
Carter, Taylor & Co., Proctor's, Jersey City.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 1061 McDonough, Baltimore.
Carver & Murray, 229 W. 38, N. Y.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Craney, 1534 So. 5, Elizabeth.
Caswell, Maude, Gibbons Tour.
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, Poli's, Worcester.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Duncan, 1215 Madison, Indianapolis.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clark & Turner, Amuse., Braddock, Pa.
Clarke, Wilfred, Poli's, Worcester.
Clandins & Scarlet, 146 W. 83, N. Y.
Claus, Martha, 134 Concall, St. Paul.
Clermento, Frank & Etta, 129 W. 27, New York.
Clinton, Chris., 43 W. 28, New York.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, Hippodrome, Harrisburg.
Clivette, 274 Indiana, Chicago.
Cox, Lonzo, 230 W. 51 Court, Chicago.
Coate, Charlotte & Margrete, 1553 B'way, N. Y.
Coccia & Amato, Colonial, Norfolk.
Coby & Ganon, Novelty, Vallejo, Cal.
Cogan & Bancroft, Orpheum, Memphis.
Cohen, Louis W., 180 Jewet, W. New Brighton.
Cole & Clemens, Davis Hotel, Philadelphia.
Cole & Coleman, G. O. H., Grand Rapids.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Colonial Septette, Orpheum, Brooklyn.
Coltons, The Champagne Girls, B. R.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Connelly, Mr. & Mrs. E., Bijou, Bay City.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
"Compromised," travel, 13, Haymarket, Chicago.
Conn, Downey & Willard, Majestic, Houston.
Conley, Anna & Effie, Maryland, Baltimore.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, 3154 Prairie, Chicago.
Cooper, Leo, & Co., Star, Seattle.
Cooper & Robinson, G. O. H., Indianapolis.
Cooper, Harry L., Fay Foster, B. R.
Coram, Columbia, St. Louis.
Cossar, Mr. and Mrs., Cummings, Fitchburg, Mass.
Cotton, Lola, Poli's, Worcester.
Cottons, The Champagne Girls, B. R.
Coubay, William F., 464 W. 34, N. Y.
Couthoni, Jessie, Majestic, Houston.
Courtleigh, Wm., Keith's, Providence.
"Covington, Marse," Columbia, St. Louis.
Coyne & Tinlin, 7036 Washington, Chicago.
Cowey, Ferry, Wintergarten, Berlin.
Craig, Richy, Acme, Sacramento.
Crawford & Manning, 258 W. 43, N. Y.
Cressy & Dayne, Columbia, St. Louis.
Creo & Co., Star, New Castle, Pa.
Crickets, K. & P., 125th St., N. Y.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Will H., & Co., Majestic, Little Rock.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob, 1553 Broadway, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curson Sisters, Ringling Bros., C. R.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, Empire, London, Eng., indef.
Cyril, Herbert, Proctor's, Albany.

D

Dacre, Louise, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dahlman Quartette, G. O. H., Indianapolis.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., 408 Fairmont, Meadville, Pa.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's B. R.
Darnley, Grace, Family, Butte.
Darrow, Mr. & Mrs., Proctor's, Troy.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davenport, John, Yankee Robinson C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatches.
Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Boulder, Co., indef.
Davis, Hal. & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, Orpheum, Canton, O.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
De Velde & Zelda, Hathaway's, Brockton.
Deaves, Harry & Co., Bergen Beach, Brooklyn.
Deery & Francis, 328 W. 30, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmon, Misses, Armory, Binghamton.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Deltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas. & Dogs, 8 Union Square, N. Y.
De Chautal Twins, 203 Ogden, Jersey City.
Damacos, The, Hathaway's, Malden.
De Graff Sisters, Trans-Atlantic, B. R.
Demonio & Belle, Pantages, Seattle, indef.
Denman, George, Barnum & Bailey, C. R.
Derenda & Green, Apollo, Paris, France.
De Haven, Rose, Sextet, Colonial, N. Y.
De Lisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delaphone, 54 Willoughby, Brooklyn.
De Mont, Robert, Trio, 722 W 14, Chicago.
De Vean, Hubert, 364 Prospect, Brooklyn.
DeMora & Graceta, 233 Crystal, Findlay, O.
De Muths, The, 26 Central, Albany.
De Ormond, 13, Majestic, St. Paul.
Desmond Sisters, Bijou, Kenmare, N. D.
De Trickey, Coy, Bijou, Ann Arbor, Mich.
Devine, Doc, Ashland Hotel, Phila.
De Voy & Miller, 209 E. 14, N. Y.
Dierickse Bros., 1235 Golden Gate, San Francisco.
De Vere, Madeline, 54 W. 125, N. Y.
De Young, Tom, 156 E. 113, N. Y.
Deming, Joe, 1203 W. North, Baltimore.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devean, Hubert, Olympic, Chicago.
De Verne & Van, Earl, Pueblo, Col.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Dixon, Nona, 5026 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, Lyric, Dayton, O.
Doner, Joe & Nellie, Moon Light Maids.
Donnelly & Rotall, 3 Copeland, Boston.
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Drawee, Frisco & Hambo N. 1 Pl., Bolier, Paris.
Dreano, Josh., Revere House, Chicago.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Orpheum, San Francisco.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Bennett's, Montreal.
Dunn, James, 464 W. 51, N. Y.
Dupres, Fred, Orpheum, Reading.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Du Bois, Great, & Co., Grand, Evansville.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughan, 2039 Lawrence, Phila.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldridge, Press, Orpheum, Frisco.
Eltinge, Julian, 1014 E. 163, N. Y.
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Eller, Gloie, Fay Foster, B. R.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth 4, Tiger Lilies, B. R.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Bennett's, London.
Emperors of Music, Four, 431 W. 24, N. Y.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Esmeralda Sisters, Scals, Copenhagen, Den.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, 1746 W. 103, Chicago.
Evans, Chas. E., Orpheum, San Francisco.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evans Trio, O. H., Charlottetown, P. E. I.
Evers, Geo. W., 111 Laraca, San Antonio.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Unique, Minneapolis.
Exler, Carrie, Tiger Lilies, B. R.

F

Fagan & Meriam, Shirley, Mass., indef.
Falardaux, Camille, 691 Saratoga, E. Boston.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Orpheum, Denver.
Fantas, Two, 211 E. 14, N. Y.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fasscos, Four, Barnum & Bailey, C. R.
Fanst Brothers, Varieties, Terre Haute.
Favar's Marguerite, Saratoga Hotel, Chicago.
Fay, Anna Eva, Majestic, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Broadway, New York.
Faye, Elsie, Keith's, Portland.
Felix & Barry, Haymarket, Chicago.
Fentelle & Carr, Poli's, Waterbury.
Ferry, Human Frog, Jewell, Grand Island, Neb.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferrard, Grace, Bijou, Oshkosh, Wis.
Ferrell Bros., Orpheum, St. Paul.
Fiddler & Shelton, Bijou, Jackson, Mich.
Field Boys, 62 E. 106, N. Y.
Fields, W. C., Proctor's, Newark.
Fields & Hanson, Bijou, Lansing, Mich.
Fields, Will H., Orpheum, Mansfield, O.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, Blaney's, Pittsburg.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fisher Tronpe, Barnnm & Bailey, C. R.
Fiske & McDonough, 753, Jennings, N. Y.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Fitzgerald & Wilson, Bijou, Duluth.
Fistow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 121 W. 42, N. Y.

SCRIBNER'S BIG SHOW.

(Continued from page 16.)

new medley for the finale would not be amiss.

Colton and Darrow did nicely with a singing and talking specialty. A great amount of the talk was used at this house by James and Lucia Cooper with the "Gay Morning Glories" last week. Miss Darrow sang two ballads pleasingly.

Bowen and Lina are hurting their first rate bar and casting work through comedy that is in no way in keeping with their excellent acrobatics. The woman, besides showing some good work on the trapeze, is the bearer in the casting work, handling her male partner in capital style. The man, who essays the comedy in "rube" get-up, is a corking bar performer, turning off doubles from the bar in the easiest fashion imaginable. His work is so good, in fact, that its worth would be doubled were he to work straight. *Dash.*

Flora, Mildred, Night Owls, B. R.
Flood & Hayes, Lyric, Dallas.
Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Florede, Nelle, 241 W. 43, N. Y.
Florences, Six, Barnum & Bailey, C. R.
"Fords, Famous," April 13, Majestic, Richmond.
Foreman, Edgar & Co., Elks Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Fords, Four, Keith's, Columbus.
Foster & Dog, Keith's, Boston.
Foster, George, Majestic, Montgomery.
Fox, Will H., 14 Leicester st., London, Eng.
Fox & Gray, Star, Stapleton, L. I.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Philadelphia.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 708 7, S. W. Wash, D. C.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, K. & P. 58, N. Y.
Frederick Bros. & Burns, Orpheum, San Francisco.
Fredians, Great, Barnum & Bailey, C. R.
Freligh, Lizzie, Trans-Atlantic S, B. R.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frey Trio, People's, Cedar Rapids.
Frosto, Chris., 917 W. 6, Faribanit, Minn.
Fukino Troupe, Brigadiers, B. R.
Fuller, Ida, G. O. H., Syracuse.
Fulton, May, 120 W. 116, N. Y.

G

Gabriel & Co., Orpheum, Oakland.
Gaffney Dancing Girls, 434 W. Madison, Chicago.
Gagnoux, The, 13, G. O. H., Nashville.
Galando, 82 Sumner, Brooklyn.
Gale, Franklyn, Duluth, Minn.
Gallagher & Barrett, Olympic, Chicago.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner & Lawton, Star, Atlanta.
Garden & Somers, Toreadors, B. R.
Gardiner Children, Palace Hotel, Chicago.
Gardiner & Vincent, Queens, Holbeck, Eng.
Gath, Carl & Erma, 44 Cass, Chicago.
Gardiner, Jack, Orpheum, Omaha.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gardner & Maddern, 208 American Bldg., Seattle.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Geiger & Walters, Proctor's, Albany.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaire, Garvin, 59 W. Eagle, E. Boston.
Gilmore, Stella, Jolly Girls, B. R.
Girard & Gardner, Amityville, L. I.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Majestic, Dallas.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Golden & Hughes, Grand, Portland, Ore.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, Orpheum, Denver.
Gordon & Shackhorn, 225 W. 27, New York.
Gordon & Marx, Family, Lafayette, Ind.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Orpheum, Canton, O.
Gossans, Bobby, 400 So. Smith, Cob, O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Grabowsky, Robert, French Maids, B. R.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Majestic, Denver.
Grace, Lizzie, Miner's Americans, B. R.
Grannon, Ila, Lyric, Dayton, O.
Greve & Green, 409 Nicollet, Minneapolis.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregory's Five, Alhambra, Paris.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.
Gnertin, Louis, Metropolitan Hotel, Brockton.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., 180 Center, Boston.
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Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 560 6th Ave., N. Minneapolis.
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Hannon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, Proctor's, Newark.
Hanvey, Clark & Pridean, Saratoga, Chicago.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
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Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harlowe, Beatrice, Moon Light Maids, B. R.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harris, Hattie, Jewell, Grand Island, Neb.
Harris, Sam, O. H., Athens, O.
Harrison, Minnie, Brigadier, B. R.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, & Field Bros., Hathaway's, Lowell.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, Okland.
Hassan Ben Ali's Arabs, Orpheum, Boston.
Hawkens, John, 6, Phillips', Richmond, Ind.
Hayes & Carew, Bohemians, B. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Brent, Tivoli, Cape Town, S. A.
Hayes, Ed. C., Sun, Springfield, O.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 539 Bergen, Newark.
Hayman & Franklin, Hippodrome, Liverpool, Eng.
Healey, Tim, Brigadiers, B. R.
Healy & Vance, 215 W. 106, N. Y.
Heath, Thos. Galter, Keith's, Portland, Me.
Hearn, Tom, Palace, London, Eng.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Hefron, Tom, Grand Marion, Ind.
Helston, Wally & Lottie, 1553 Broadway, N. Y.
Henly & Elliott, 4925 Cypress, Pittsburg.
Henry & Francis, 45 W, 98, N. Y.
Henry, Harry F., Scenic, Revere Beach, Mass.
Henry, Roething, St. Charles Hotel, Chicago.
Henry & Young, 270 W. 39, N. Y.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herron, Bertie, Majestic, Des Moines.
Herrmann, Adelaide, Gilsey House, N. Y.
Hewlettes, The, Standard, Ft. Worth, indef.
Hewlettes, The, 806 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, 1553 Broadway, N. Y.
Heyd, Lawrence, Chattanooga, Tenn.
Heitzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Hiatt Family, Fern, New Castle, Ind.
Hibbert & Warren, Bennett's, Hamilton.
Hickman, George, Pearl River, N. Y.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 262 Neilson, New Brunswick.
Hill, Cherry & Hill, Hathaway's, Lowell.
Hild, Irene, 148 Morgan, Buffalo.
Hilliard, Robert, Columbia, Cincinnati.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, 792 Bay 25, Bensonhurst.
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Hirsh, Estelle, 4530 Prairie, Chicago.
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Hobelman, Martin, Harry Bryant's, B. R.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hoch, Emil, & Co., Orpheum, Brooklyn.
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Holman, Harry, Bijou, Quincy, Ill.
Holloway, Art, G., Springfield, indef.
Holt, Alf., Moss-Stoll Tour, England, indef.
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Huetterman, Miss, Barnnm & Bailey, C. R.
Hunter & Duncan, Gayety, Akron, O.
Hurleys, The, 185½ So. Orange, Newark.
Huston, Arthur, Pantages, Seattle, indef.
Hyde, Mr. & Mrs., Family, Chester, Pa.
Hyde, Walt, M., & Co., 3506 5, Pittsburg.
Hylands, Three, 28 Osborn, Danbury, Conn.

I

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Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
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Johnson, Musical, Ronacher's, Vienna.
Johnson, Phil, Brigadiers, B. R.
Jolson, Al., Majestic, Little Rock.
Jolly & Wild, G. O. H., Grand Rapids.
Jones & Walton, G. O. H., Grand Rapids.
Jorden, Tom, Lady Birds, B. R.
Joyces, The, Salem, Salem, Mass.
Jules & Margon, Barlow Minstrels.

K

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Kalmo, Chas. & Ada, Maywood, N. J.
Karland, Great, 806 W. Highland, Norfolk.
Karno, Fred, & Co., 5th Ave., N. Y.
Keane, Warren, Mohawk, Schenectady.
Keatons, Three, 229 W. 38, N. Y.
Keegan & Mack, 1553 Broadway, N. Y.
Keely Bros., K. & P., Utica, N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Keene & Adams, Poli's, New Haven.
Keene, Mattie, & Co., 10 W. 132, N. Y.
Kelly & Kent, Columbia, St. Louis.
Kelly, John T., Elmhurst, L. I.,
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey Co., Empire, Grand Forks, N. D.
Kelly, Walter C., Maryland, Baltimore.
Kelly & Ashby, 20, Palace, Dundee, Scotland.
Keogh & Francis, Armory, Binghamton.
Kemp's Tales, Columbia, Cincinnati.
Keller, Major, Poli's, Waterbury, indef.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kenton, Dorothy, 13, Orpheum, Kansas City.
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Keno & D'Arville, Columbia, St. Louis.
Keno, Welsh & Melrose, Keith's, Providence.
Kherns, Arthur H., Revere House, Chicago.
Klein, Geo., Empire Show, B. R.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.
Kimball & Donovan, 118 Northampton, Boston.
Kingsburys, The, Majestic, Charleston, W. Va.
King & Douglas, Wonderland, Watertown, N. Y.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiralfo, Gus, 1710 Third, Evansville.
Kirschhorns, 207 So. 13, Omaha.
Knight, Francis, 225 W. 45, N. Y.
Knight & Seaton, National, Kansas City.
Knight & Sawtelle, Proctor's, Troy.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., Moon Light Maids.
Kokin, Prince, Keith's, Jersey City.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe & Martha, 215 E. 86, N. Y.
Koppe, S., 215 E. 86, N. Y.
Kraft, Gus, Barnnm & Bailey, C. R.
Kratons, The, Colonial, N. Y.
Kranse, Emma, Brigadiers, B. R.
Kuhns, Three, Pantages, Tacoma.
Kurtis-Busse, Bijou, Battle Creek.

L

La Blanc, Bertrane, Grand, Sacramento, indef.
La Centra & La Rue, 532 E. 18, N. Y.
La Delles, Four, Bijou, Saginaw, Mich.
Lafleur & Dogs, 57 Hanover, Providence.
Lakola & Lorain, Majestic, Vicksburg, Miss.
Lallivette & Co., Academy, Scranton.
La Mar, Sadie, Rollickers, B. R.
Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Lampe Bros., Villa Raso, Absecon, N. J.
Larex, Joseph, Barnum & Bailey, C. R.
Larkins & Burns, 13, Majestic, Montgomery.
Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Maze Bros., Hathaway's, New Bedford.
La Raab & Scottie, 333 Locust, Johnstown, Pa.

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La Velle & Grant, 226 E. 14, N. Y.
La Vine Cimarin Trio, Orpheum, Reading.
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Lavine & Hurd, New Century Maids, B. R.
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Lavine & Leonard, Colonial, Easton, Pa.
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Lawrence, Bert, 3 Laurel, Roxbury, Mass.
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Lee, Madillen, French Maids, B. R.
Lee Tung Foo, 1223 2d, E. Oakland.
La Veola, Poli's, Springfield.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
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Lingerman, Samuel & Lucy, 705 N. 5, Phila.
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Lloyd, Herbert, 28 Wellington, Strand, London.
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Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, 100 W. 86, N. Y.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Louise and Dottie, Bowery Burlesquers, B. R.
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Lovitts, The, 314 Beverly rd., Brooklyn.
Lowanda, A. G., Barnum & Bailey, C. R.
Lowe, Musical, Grand, Victoria, B. C.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucas, Jimmie, Auditorium, Lynn.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Lucier, Marguerite, Quincy Adams Sawyer Co
Luciers, Four, Uniontown, Pa.
Lucy & Lucier, Poli's, Bridgeport.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Lulu King," 14 Marlborough Rd., London, Eng.
Lutz Bros., 13 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris., Empire, Los Angeles, indef.
Lyons & Cullum, 217 W. 10, N. Y.

M

Mack, Wilbur, Haymarket, Chicago.
Macarte's Monkeys, Haymarket, Chicago.
Macarte Sisters, Orpheum, San Francisco.
Mack, Billy, 208 Third, N. Y.
Macks, Two, 245 N. 59, W. Philadelphia.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Fadyen & Mac Fadyen, 313 So. 5th, B'klyn.
Mack, James, Wesley, Rose Sydell, B. R.
Madden-Fitzpatrick Co., Proctor's, Newark.
Maddern, Joseph, 139 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
MacDonaugh, Ethel, 68 W. 107, N. Y.
MacLarens Musical Five, Keith's, Phila.
Mahr, Agnes, 13, Orpheum, Denver.
Ma Dell & Corbley, 116 Howard, Buffalo.
"Madie" 408 W. 51, N. Y.
Maguire, H. S., Braddock, Pa.
Makarenkos Duo, 306 E. 5, N. Y.
Malehow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Galety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Lina & Calijui, Fay Foster, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Manley & Sterling, Grand, Pittsburg.
Manning & Birdsong, Majestic, Houston.
Mantell's Marionettes, Pantage's, Spokane.
Mardo Trio, Ringling Bros., C. R.
Marlo Trio, 62 E. 8, N. Y.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marks, Clarence, Broadway Galety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marlowe, Pinnkett & Co., 27 Gaylord, Dorchester.
Marno Trio, 104 W. 14, N. Y.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Lyceum, Missoula, Mont., indef.
Marshall & King, Rents-Santley, B. R.
Martini & Maximillan, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Marrder, Lena, Barnum & Bailey, C. R.
Mary & Petroff, Barnum & Bailey, C. R.
Mason, Art, Brigadiers, B. R.
Mason & Bart, Victor House, Chicago.
Masqueria Sisters, Three, 9 33d, Chicago.
Mason & Keeler, Poli's, New Haven.
Masons, Four, Main St., Peoria, Ill.
Mathieu, Juggling, Grand, Hamilton, O.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Horman, Okla.
May, Ethel, Majestic, Utica.
Mayer, Robert, Moon Light Maids.
Mayne, Elizabeth, Harry Bryant's, B. R.
McAvoy, Harry, Bijou, Philadelphia.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Richmond Hotel, Chicago.
McCarthy, Myles, Union Hotel, Chicago.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, Majestic, Little Rock.
McCoy, Nellie, 557 W. 124, N. Y.
McCree Davenport Troupe, Hagenbeck-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McCauley, Joe, Wonderland, Minneapolis, indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash., Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McKinley, Nell, Jersey Lilies, B. R.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, G. O. H., Syracuse.
McNaughtons, The, Alhambra, N. Y.
McWilliams, G. R., Keith's, Portland, Me.
Meaney, Lottie, & Co., 7 Elm, Charleston, Mass.
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Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
Melvin Bros., Kentucky Belles, B. R.
Menstians, The, Barnum & Bailey, C. R.
Merritt, Raymond, Empire, Los Angeles, indef.
Merriman Sisters, 912 Bellefontain, Indianapolis.
Meers Sisters, Barnum & Bailey, C. R.
Metzettles, Ten, Barnum & Bailey, C. R.
Mezano Troupe, Campbell Bros., C. R.
Middleton, Gladys, Olympic, So. Bend.
Middleton, Minnie, Los Angeles, Cal.
Mieskoff Troupe, Star, Toronto.
Mignon, Helene, Empire, St. Paul, indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard, Frank, Lady Birds, B. R.
Millard Bros., Crackerjacks, B. R.
Millman Trio, Krystall Palace, Leipsig, Ger.
Millership Sisters, Watson's, B. R.
Miller, Elizabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Miller & Egan, Mystic, Carthage, N. Y.
Miller Sisters, Gay Morning Glories, B. R.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Miley, Kathryn, Keith's, Fall River.
"Military Octette," Maryland, Baltimore.
Milmars, The, Gem, Monongshela, Pa.
Milton & De Long Sisters, Orpheum, Rockford, Ill.
Miner & Coleman, 201 W. 130, N. Y.
Mitchell & Caln, 611 Sterling Pl., Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, 1553 Broadway, N. Y.
Monahans, Dancing, Marlboro, Marlboro, Mass.
Monte, Al., 3833 Hamilton, Philadelphia.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, Harrisburg, Pa.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery, Geo. P., Lyric, Hot Springs, indef.
Montgomery & Moore, 1009 Buttonwood, Phila.
Montray, 614 Western Ave., Allegheny, Pa.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holbein, Stoke-on-Trent, Eng.
Moore & Dillon, Fay Foster, B. R.
Moore, Tom, Colonial, Lawrence, Mass.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morette Sisters, 1237 Lee, Philadelphia.
Morgan, Lou, Parisian Belles, B. R.
Morris & Morton, Dainty Duchess, B. R.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1807½ Main, Parsons, Kas.
Morris & Hemminguay, Grand, Indianapolis.
Morrison, Geo. N., Temple, Revere Beach, Mass.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morse-Bon, Orpheum, Allentown.
Moto-Girl, Bennett's, Ottawa.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Muehlners, The, Valley Junction, Ia.
Mullen & Coreli, Haymarket, Chicago.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort. M., Frankfort, Ind.
Murphy & Andrews, 116 Washington Pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 300 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., Orpheum, Kansas City.
Murray Sisters, Chase's, Washington.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, indef.
Murray, Clayton & Drew, Merry Maidens, B. R.
Murtha, Lillian, 211 E. 10, N. Y.
Musketeer Quartette, Academy, Chicago.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Calgary, Alberta, Can.
Narelle, Marie, Christ Church, New Zealand.
Natus, Julie, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, Brigadiers, B. R.
Neills, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 453 Atlantic, Pittsburg.
Nelson, Tony, Frie, Germany.
Nevada & Eden, 235 W. 43, N. Y.
Nevaros, Four, Barnum & Bailey, C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, 14 Leicester St., London, Eng.
Newman, Jules, Lady Birds, B. R.
Newsomes, Four, Barnum & Bailey, C. R.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nickel, Earl, 845 E. 40, Chicago.
Nicolai, Ida, Bohemians, B. R.
Night With the Poets, Keith's, Portland.
"Night on a House Boat," Proctor's, Troy.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Orpheum, Sioux City.
Nolan, Fred, Boston Belles, B. R.
Nolan & Fletcher, Lyric, Dallas.
Norman's Juggling Six, 12, Columbia, Cincinnati.
North, Bobby, 45 W. 116, N. Y.
Nosses, Six, K. & P. 5th Ave., New York.
Notes, Musical, Irwin, Goshen, Ind.; indef.
Nugent, Eddie, Trans-Atlantic, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.
Nugent & Miller, Keith's, Portland.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Green Lake, Wash.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
Olivers, Three, Majestic, Topeka.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Connell & Golden, Casino, Pittsburg.
O'Neil, Tommie, White's Galety Girls, B. R.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill Trio, Grand, Portland, Ore.
Orth & Fern, 12, Orpheum, San Francisco.
Olifans, Three, 711 Orchard, Chicago.
O'Regan, Box 305, Ottawa, Can.
Orbasany, Irma, Family, Rock Islandd.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.
Owen, Hoffman & Co., Garrick, Norristown, Pa.

P

Pachico Family, Barnum & Bailey, C. R.
Palfrey & Hodler, 51 Broadway, Providence.
Palmer Sisters, Poli's, Hartford.
Paradise Alley, Orpheum, Utica.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pauline, Poli's, New Haven.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pederson Bros., Unique, Minneapolis.
Pelots, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
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Philbrooks & Reynolds, 220 E. 78, N. Y.
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Phillips, J. H., 10 W. 132, N. Y.
Phillips Sisters, Majestic, B. R.
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Piercy & Fulda, 1926 Paterson, Baltimore.
Pike, Lester, Brigadiers, B. R.
Pike, Mary, Brigadiers, B. R.
Poirer's Three, 12 Notre Dame, Montreal.
Pollard, Jeanne, World Beaters, B. R.
Pollard, W. D., Majestic, Little Rock.
"Polly Pickle's Pets," 13, Orpheum, Denver.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, 701 Leland, Chicago.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 76 Rockville pl., Brooklyn.
Prampin Trio, 347 W. 40, N. Y.
Price, John R., & Co., 211 E. 14, N. Y.
Primrose, Fred., 376 Wallabout, Brooklyn.

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Q

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Quigg & Mack, 115 E. 14, N. Y.

R

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Raymond & Harper, 6406 Lexington, Cleveland.
Rasarfs, The, 4503 No. 20, Phila.
Ray, Fred, & Co., Bennett's, Montreal.
Raymond, Fredericks, 16 E. 88, N. Y.
Raynor, Val., Trans-Atlantics, B. R.
Reaves, Rae, Majestic, Wooster, O.
Reded & Hadley, World Beaters, B. R.
Reed Bros., 56 Saxton, Dorchester, Mass.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington, pl., N. Y.
Rego, Jimmie, 411 Keystone Bldg., Pittsburg.
Redford & Winchester, Poli's, Springfield.
Reid Sisters, 53 Broad, Elizabeth.
Reid, Lilian, & Co., 272 E. 35, Chicago.
Reed & Earl, Edison, Holdredge, Neb.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al., Reeves' Beauty Show, B. R.
Reeves, Alf., 5th Ave., N. Y.
Reeves, Billy, 5th Ave., N. Y.
Reilly, Johnnie, Quinby's, Zanesville, O.
Remington, Mayme, Alhambra, N. Y.
Rennee Family, Lyric, Mobile.
Reno, Geo. B., & Co., Empire, London, Eng.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Rensetta & Lyman, Trocadero, B. R.
Revere & Yuir, Champagne Girls, B. R.
Reynard, A. D., O. H., Ridgeway, Pa.
Reynard, Ed. F., Orpheum, Brooklyn.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice, Al., 262 Springfield, Newark.
Rice & Cohen, Orpheum, Minneapolis.
Rice, Fanny, G. O. H., Pittsburg.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142, N. Y.
Rice & Prevost, Colnmbus, O.
Rice & Walters, Boston Belles, B. R.
Richards, Chris., Proctor's, Newark.
Richard Duo, Lyric, Parsons, Kas.
Richards, Great, Maryland, Cumberland.
Riley, Frank, Orientals, B. R.
Richards & Grover, Lyric, Lincoln.
Rinaldos, The, Mohawk, Schenectady.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Pavilion, Newcastle, Eng.
Rivards, Three, 338 Scribner, Grand Rapids.
Roattino & Stevens, Lyric, Dayton.
Roberts, Four, Bijou, Lansing, Mich.
Roberts, Hayes & Roberts, Cedar Manor, Jamaica.
Roberts, Signa, Merced, Cal.
Robisch & Childress, Bijou, Wheeling, W. Va.
Robinson & Grant, 206 8th Ave., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Roby, Dan, Wasson's, Joplin, Mo.
Rock & Fulton, Hammerstein's, N. Y.
Rockaway & Conway, Orpheum, New Orleans.
Robyns, Mr. & Mrs., Wasson's, Joplin, Mo.
Rogers, Mr. & Mrs. Robt., 121 W. 42, N. Y.
Roltare, 28 W. 33, N. Y.

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Rome, Mayo & Juliet, Majestic, Montgomery.
Romaine, Anna, Lid Lifters, B. R.
Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Rosa, Bessie, Boston Belles, B. R.
Roscoe & Sims, Rentz-Santley, B. R.
Ross & Lewis, Gaiety, Dundee, Scotland.
Ross, Walter, Hippodrome, Lexington, Ky.
Ross & Vack, 11 W. 114, N. Y.
Rose, Elmer, French Maids, B. R.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rowland, 127 W. 27, N. Y.
Royal Musical Five, Shea's, Toronto.
Royce Bros., 874 N. Randolph, Chicago.
Royer & Mystya, Defiance, O.
Ryno & Emerson, Continental Hotel, Chicago.
Russel & Held, Keith's, Philadelphia.
Russell, Fred. P., 486 W. 136, N. Y.
Russell, Fred., Bowery Burlesquers, B. R.
Russell & Davis, Idle Hour, Atlanta, indef.
Ryan & Richfield, Poli's, Waterbury.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, B. M., Prof., Barnum & Bailey, C. R.
Sandwinas, The, Keith's, Colnmbus.
Salmo, Juno, Keith's, Boston.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvail, Majestic, Chicago.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Samson, Doc, Coburn Greater Minstrels.
Sandow & Lampert, Orientals, B. R.
Sawyer, Harry Clinton, Colonial, Galveston.
Saxton & Somers, Elite, Albany, Ga.
Schaar Trio, Lyric, Lincoln, Neb.
Schack, Nat, Idle Honr, Vicksburg, Miss.
Schepp, Grover, Rollickers, B. R.
Schuster, Milton, Palace, Boston, indef.
Scott, Edonard, Grand, Reno, Nev., indef.
Scott, Mike, 223 Third, N. Y.
Scott & Wright, Auditorium, Lynn.
Seabury & Wilkie, 13, Lyric, Ashville, N. C.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Semon, Chas. F., G. O. H., Indianapolis.
Semon Trio, Revere House, Chicago.
Seymonr Sisters, 1940 Nicholas, Phila.
Seyons, The, Parisian Belles, B. R.
Shannons, Four, Sipe's, Kokomo, Ind.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharocks, The, Bijou, La Crosse.
Shaws, Aerial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, indef.
Shoer, Willie, 226 E. 89, N. Y.
Shrodes, Chas. & Alice, G. O. H., Syracuse.
Sie Hasan Ben Ali, Luna Villa, Coney Island.
Siegel, Clarence, Staub's, Knoxville.
Simms, The Mystic, Box 369, Dobbs Ferry, N. Y.
Steinert & Thomas, 120 W. 135, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, 6111 Quincy, Cleveland.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver, Mr. and Mrs. James, Young's, Greenville, Pa.
Silver Stars, 51 Hanover, Boston.
Simpsons, Musical, Crystal, Pueblo, Col.
Six English Belles, Gay Morning Glories, B. R.
Sinesy's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Vincennes, Ind.
Smirl & Kessner, 229 W. 38, N. Y.
Smith & Arado, Wilkesbarre, Pa.
Smith & Convey, Trans-Atlantics, B. R.
Smiths, Aerial, Ringling Bros., C. R.
Smith, Harry A., Majestic, Madison, Wis.
Smith Bros., 66 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 38, N. Y.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Orpheum, Los Angeles.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spissel Bros. & Mack, Orpheum, Atlanta.
Spooler, Lew H., Empire, B. R.
Sprague & Dixon, Revere Honse, Chicago.
Stafford & Stone, Main St., Peoria, Ill.
Stanford, Billy, 214 Clymer, Reading.
Stanley, B., Barnum & Bailey, C. R.
Stanley, Mr. & Mrs. W. H., 443 Centre, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch., Chicago.
Starr, Carrie Brigadiers, B. R.
Steely & Edwards, 219 W. 43, N. Y.
Sterns, Al., 131 W. 26, N. Y., care of Ward.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart & Desmond, 147 W. 142, N. Y.
Stewart, Harry, Rose Sydell, B. R.
Stephens, Harry, Keith's, Providence.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stone, Wizard, Coliseum, London, Eng.
Stone, Arthur, Lyceum, Minneapolis.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., E. Greenwich, R. I.
"Stunning Grenadiers," Orpheum, Altoona.
Stuart & Keeley, Olympic, Chicago.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Grand, Altoona, Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sullivan Bros., 6 So. High, Milliford, Mass.
Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 5309 Prairie, Chicago.
Sunny South, Empire, Hackney, Eng.
Sutcliffe Troupe, Palace, Leicester, Eng.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., Shea's, Toronto.
Sylow, Barnum & Bailey, C. R.
Sylows, The, Parisian Belles, B. R.
Sylvan & O'Neal, World Beaters, B. R.
Symonds, Jack, Grand, Sacramento.
Symphonia Musical Trio, 26 N. Jefferson, Dayton.

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Singing the Great Irish Song
"MISS KILLARNEY"
By
JEROME and SCHWARTZ
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T

Talcots, The, Bijou, Parkersburg, W. Va.
Tanean, 10 Central, Brooklyn.
Tanean, Felix & Claxton, Family, Mahanoy City, Pa.
Taylor, Tell, La Salle, Chicago, indef.
Taylor, Ella, French Maids, B. R.
Tegge & Danisl, 2148 No. Robey, Chicago.
Tempest Trio, 124 Bonean, Jersey City.
Tenors, Four, Pat White's Gaiety Girls, B. R.
That Quartette, Poli's, Springfield.
Thayer, Joe, Ashmont Honse, Lynn.
The Quartette, Temple, Detroit.
Thomas, David, care of Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Bijon, Mattoon, Ill.
Thorne, Mr. & Mrs., Keeney's, New Britain.
Thropp, Clara, Lincoln Hotel, N. Y.
Tiddlewinks & Dugan, 508 Hndson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, Grand Family, Fargo.
Tinney, Frank H., 812 Moore, Phila.
Toledo, Sydney, Family, Chester, Pa.
Tom Jack Trio, Columbia, St. Louis.
Torcat, Orpheum, Norfolk.
Toys, Musical, St. John, N. B.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
Troubadours, Three, Temple, Ft. Wayne.
Troyer, Lafe, Elwood, Ind.
Truesdell, Mr. & Mrs., Keith's, Cleveland.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Tully, May, 27 W. 84, N. Y.
Turner, Bert, Le Roy, Minn.

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GENE HUGHES, Representative. WEEK APRIL 6, HAMMERSTEIN'S, NEW YORK CITY.

Turpin, Ben, 310 E. Superior, Chicago.
Tyce, Lilian, Hathaway's, Malden.
Tyroleans, Fourteen, Pantage's, Seattle.

U

Ullrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.

V

Vagges, The 4, Green, Auburn, N. Y.
Van, Charles & Fannie, Poli's, Bridgeport.
Valadons, Aerial, 13, Pastor's, N. Y.
Valdare & Varno, 175 S. Lake, Aurora, Ill.
Valmore, Mildred, Toreadors, B. R.
Valoise Bros., Family, Fostoria, O.
Valveno Bros., 107 E. 31, N. Y.
Valneno & La More, 20 Laconia, Boston.
Van, Billy, Orpheum, Altoona.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van Hoven, Grand, Cadiz, O.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartette, Moonlight Maids, B. R.
Veda & Quintarow, Globe Hotel, Bellaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpottie Trio, 451 Breboeuf, Montreal.
Verna Belle, 335 Beaum, Somerville, Mass.
Verno & Verne, Crystal, Denver.
Viola & Bro., 123 Montauk, Brooklyn.
Voelker, Mr. & Mrs. Frederic, K. & P., Troy.
Von Dell, Harry, Mrs. Eva Fay Co.
Vynos, The, Hathaway's, Lowell.

W

Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walker, Nella, Haymarket, Chicago.
Walters, Harry, 1533 Broadway, N. Y.
Ward, Billy, Myrtle Ave., Brooklyn.
Watson Sisters, Irwin's Big Show, B. R.
Waldorf & Mendez, 110 Green, Albany.
Walton, Fred, & Co., Orpheum, Denver.
Walton, Irving R., Irwin's Majestics, B. R.
Waller & Magill, 102 7th Ave., N. Y.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Reilly & Woods, B. R.
Waters, James R., Vanity Fair, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Walton, Bert & Lottie, Bijou, Winnipeg.
Ward, Klare & Co., Hathaway's, Fall River, Mass.
Ward & Sheppell, Trocadero, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenny, Toledo, O.
Walters, Harry, Orpheum, Ft. Worth.
Watson, Jos. K., Rollickers, B. R.
Watsons, Sammy, Colonial, Richmond, Va.
Webb, Harry L., Beatrice, Neb.
Webb, John L., Brigadiers, B. R.
Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Webster & Carlton, 522 W. 23, N. Y.
Weed, Roy, 434 Lincoln, Chicago.
Welch & Earl, Park, Johnstown.
Welch, Geo., 5th Ave., N. Y.
Welch, Jas., & Co., 248 Fulton, Buffalo.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's B. R.
Wentworth, Vesta & Teddy, Himmerline Stock.
Werden & Taylor, Empire, Hoboken.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
Wesley & White, Smith Ave., Corona, L. I.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Sam, 16 E. 111, N. Y.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheelers, The, 1553 Broadway, N. Y.
Wheeler, Bert, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1520 Glenwood, Phila.
White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 406 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Wiggans, Joe, Imperials, B. R.
Willard & Bond, Wasson's, Joplin, Mo.
Wilbur, Caryl, Pavilion, Newcastle, Eng.
Wilder, Marshall P., 256 W. 97, N. Y.
Wilfred & Lottie, Family, Bntte.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids.
Williams & Weston, 208 State, Chicago.
Wilmont, Cora, & Co., Olympic, Chicago.
Wills & Hassan, Poli's, Waterbury.
Wilson & Doyle, Stamb's, Knoxville.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf, & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lizzie N., Orpheum, Zanesville, O.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wilton, Bello, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Family, Pottsville, Pa.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Corry, Richmond.
Wise, Jack, 39th St., Pittsburg.
Wixon & Eaton, Strolling Players Co.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Wolford & Stevens, 150 W. Congress, Chicago.
Wolfe & Vaughan, Orpheum, Watertown, S. D.
Wormser Tots, 502 W. 3, Davenport, Ia.
Woodward, Ed. & May, Princess, Columbus, O.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Hathaway's, New Bedford.
Work & Ower, Poli's, Scranton.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Wulff, Edward, Barnum & Bailey, C. R.
Wulff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnel, Hoyt's, So. Norwalk, Conn.
Yalto Duo, 229 W. 38, N. Y.
Yamamato Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Voie, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Yonng & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtuckey, Prince, Barnum & Bailey, C. R.

Z

Zamloch & Co., 493 6th, New York.
Zanzigs, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, N. Y.
Zazell & Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Novelty, Stockton, Cal.
Zemo, Zemo Troupe, Star, Denora, Pa.
Zeno, Bob, 609 N. Wood, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmer, John, Empire, San Francisco, indef.
Zobedi, Fred., Keith's, Portland.

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Agee, John, Ringling Bros., C. R.
Alrona, Zoeller, Trio, 269 Hemlock, Brooklyn.

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2 Great Singers
2 Great Writers

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Alvaros Troupe, Ringling Bros., C. R.
Alvin, Peter H., O. H., Cadiz, O.
Ardo, Ringling Bros., C. R.
Arminto & Burke, 386 Comstock, New Brunswick.
Auger, Geo., & Co., Keith's, Portland, Me.
Beecher & Maye, Broadway, Brooklyn.
Belford Bros., Ringling Bros., C. R.
Bell Boy Trio, Armory, Binghamton.
Bell, Charles, Ringling Bros., C. R.
Borella, Arthur, Barnum & Bailey, C. R.
Bowers, Walters & Crooker, Colonial, Lawrence.
Burnham, White & Co., Mary Anderson, Louisville.
Brindamour, Novelty, Brooklyn.
Brooks & Jeanette, Grand, Portland, Ore.
Carroll & Judge Trio, Ringling Bros., C. R.
Casad & De Verne, Marion, Marion, O.
Clarks, Three, Ringling Bros., C. R.
Clifford & Nolan, 13, Huber's, N. Y.
Cornalias, Eight, Ringling Bros., C. R.
Croliua, Richard, & Co., Novelty, Brooklyn.
Culen, James H., Keith's, Cleveland.
Cummings, Thornton & Co., Grand, Hamilton, O.
Darwin, Ringling Bros., C. R.
De Haven & Sidney, Hathaway's, Malden.
De Marlo, Ringling Bros., C. R.
Doric Quartette, Washington, Spokane.
Downey, Leslie T., Dreamland, Racine, indef.
Duncon, Tom, Ringling Bros., C. R.
Duttons, Three, Ringling Bros., C. R.
Fay, Elfie, Keeney's, Brooklyn.
Fay Sisters, Star, Carnegie, Pa.
Ferguson & Dupree, Lyric, Beaumont.
Foley, Jack, Ringling Bros., C. R.
Forber, 153 W. 9th, So. Boston.
Goldsmith & Hoppe, Young's, Atlantic City.
Goiems, Six, Ringling Bros., C. R.
Gordon & Hayes, Lyceum, Minneapolis.
Greene, George, Ringling Bros., C. R.
Hall, Harry, Ringling Bros., C. R.
Hartzell, George, Ringling Bros., C. R.
Hechi & Ardo, Ringling Bros., C. R.
Heim Children, Atlas, Cheyenne, Wyo.
Henry, Capt., Family, Lancaster, Pa.
Hodgini, Alberta, Ringling Bros., C. R.
Horton & Linder, Ringling Bros., C. R.
Hudson Sisters, Dominion, Winnipeg.
Jennings & Renfew, Bennett's, Montreal.
Jewette, Hayes & Lind, Bijou, Fall River.
Johnson, George, Ringling Bros., C. R.
Jordon, Burt, Novelty, Brooklyn.
Jordon Troupe, Ringling Bros., C. R.
Kealey, Doc, Ringling Bros., C. R.
Kerslake, Lil, Ringling Bros., C. R.
Kichi & Haghi, Ringling Bros., C. R.
Klien & Clifton, 202 W. 39, New York.
Kohler, Otto, Family, Sunbury, Pa.
Kretore, Atlas, Cheyenne, Wyo.
Leightons, Three, 13, Orpheum, San Francisco.
Leonard, Charles F., Bijou, Wheeling, W. Va.
Lewis & Chapin, G. O. H., Indianapolis.
Lincoln, Bill, Ringling Bros., C. R.
Livingstons, Three, Ringling Bros., C. R.
Lyres, Three, Lyric, Danville, Ill.
Marguerite & Hanley, Ringling Bros., C. R.
Marriott Twins, Hippodrome, Boston.
Marnello, Marnits Troupe, Ringling Bros., C. R.
May, Ethel, Majestic, Utica.
Bros. McNally, Ringling Bros., C. R.
McCrea & Poole, Novelty, Brooklyn.
Mercer, John, Ringling Bros., C. R.
Miaco, Al, Ringling Bros., C. R.
Miller, Jack, Magicland, Connellsville, Pa.
Miller, John, Ringling Bros., C. R.
Milletts, The, Ringling Bros., C. R.
Milvo Bros., Ringling Bros., C. R.
Minerva, Bennett's, Ottawa.
Monstier Le Clown, Ringling Bros., C. R.
Mora, Silent, Grand, Warren, O.
Morton, Fred W., Empire, Pittsfield, Mass.
Morton & Elliott, Moss & Stoll Tour, indef.
Mozart, Fred & Eva, Pastor's, New York.
Osaka Troupe, Novelty, Brooklyn.
Pamahasika, Prof., 1937 Dauphin, Phila.
Patty Bros., Ringling Bros., C. R.
Bastiens, Les, Ringling Bros., C. R.
Reed, John P., 13, Wasson's, Joplin, Mo.
Rego, Jimmie, Bowden Sq., Boston.
Riccobono Horses, Ringling Bros., C. R.
Roche, La Belle, Mlle., Ringling Bros., C. R.
Romanoffs, The, Crystal, Braddock, Pa.
Schade, F., Ringling Bros., C. R.
Sefton, Harry, Broadway, Middletown, O.
Shadle, Frank, Ringling Bros., C. R.
Sonder, Pearl, Ringling Bros., C. R.
Stickney, Emma, Ringling Bros., C. R.
Stickney, Robert, Ringling Bros., C. R.
Tanka, Ringling Bros., C. R.
Trainer & Dale, Arnort, Binghamton.
Turnonr, Jules, Ringling Bros., C. R.
Usher, Claude & Fannie, Mohawk, Schenectady.
Vam, Miss M., Ringling Bros., C. R.
Wards, The, Ringling Bros., C. R.
Watson & Little, Empire, Paterson.
Wentworth, Rose, Ringling Bros., C. R.
Wilbur, Clarence, Novelty, Brooklyn.
Wilder, Marion, Novelty, Brooklyn.
Wood Bros., 13, Folly, Chicago.
Wood & Woods, Ringling Bros., C. R.

BURLESQUE ROUTES

WEEK APRIL 6.

When not otherwise indicated, "L. O." after show indicates it is laying off.

Americans, 6-8, Evansville; 9-11, L. O.; 13, Folly, Chicago.
Avenue Girls, Monumental, Baltimore.
Bachelor Club, Gayety, Brooklyn.
Behman Show, Garden, Buffalo.
Bine Ribbons, Gayety, Columbus.
Bon Tons, 6-8, Empire, Albany; 9-11, Empire, Holyoke.
Boston Belles, Standard, Cincinnati.
Bohemians, Dewey, Minneapolis.
Bowery Burlesquers, Enson's, Chicago.
Brigadiers, Star, Cleveland.
Broadway Gaiety Girls, Star, Milwaukee.
Bryant's, Harry, L. O.; 13, Majestic, Kansas City.
California Girls, Bowery, N. Y.
Casino Girls, Westminster, Providence.
Century Girls, 6-8, Star, Scranton; 9-11, Jacob's, Paterson.
Champagne Girls, Star, Toronto.
Cherry Blossoms, Met. O. H., Duluth.
City Sports, Gayety, St. Louis.
Colonial Belles, Park, Brooklyn.
Cracker Jacks, Gayety, Detroit.
Cosey Corner Girls, 6-8, Luserne, Wilkes-Barre; 9-11, L. O.; 13, Trocadero, Philadelphia.
Dainty Duchess, Majestic, Kansas City.
Dreamlands, Standard, St. Louis.
Empire Show, Imperial, Providence.
Fay-Foster, 6-8, Indianapolis; 9-11, Terre Haute.
Girl from Happyland, Gayety, Philadelphia.
Golden Crook, 6-8, Gilmore, Springfield; 9-11, Empire, Albany.
High Jinks, Lafayette, Buffalo.
High School Girls, Century, Kansas City.
Ideals, Avenue, Detroit.
Imperials, Shubert, Newark.
Irwin's Big Show, Empire, Toledo.
Jersey Lilies, Olympic, Brooklyn.
Jolly Grass Widows, Folly, Chicago.
Jolly Girls, Columbia, Boston.
Kentucky Belles, Dewey, N. Y.
Knickerbockers, 125th St. Music Hall, N. Y.
Lid Lifters, Gayety, Pittsburg.
Lady Birds, 6-8, Gayety, Albany; 9-11, Lyceum, Troy.
Majestics, Trocadero, Chicago.
Mardi Gras Beauties, Gayety, Washington.
Masqueraders, Waldman's, Newark.
Merry Maidens, 6-8, Des Moines; 9-11, St. Joe.
Miss New York, Jr., Howard, Boston.
Moonlight Maids, 6-8, Chester; 9-11, Luserne, Wilkes-Barre.
Morning Glories, 6-8, Columbia, Scranton; 9-11, Bayonne, Bayonne.
New York Stars, Murray Hill, N. Y.
Nightingales, 6-8, Jacob's, Paterson; 9-11, Star, Scranton.
Night Owls, Gayety, Toronto.
Parisian Belles, Eighth Avenue, N. Y.
Parisian Widows, Gayety, Milwankee.
Pat White's Gaiety Girls, Academy, Pittsburg.
Reeves' Beauty Show, Empire, Cleveland.
Reilly & Woods, Empire, Chicago.
Rentz-Santley, Corinthian, Rochester.
Rialto Rounders, 6-8, Lyceum, Troy; 9-11, Gayety, Albany.
Rice & Barton, Gayety, Baltimore.
Rollickers, London, N. Y.
Rose Hill, Palace, Boston.
Rose Sydell, Star & Garter, Chicago.
Runaway Girls, 6-8, Bayonne, Bayonne; 9-11, Columbia, Scranton.
Sam Devere, Lyceum, Washington.
Scribner's Big Show, Casino, Philadelphia.
Star Show Girls, People's, Cincinnati.
Strollers, Gotham, N. Y.
Thoroughbreds, Bijou, Philadelphia.
Tiger Lilies, Star, St. Paul.
Toreadors, Buckingham, Louisville.
Trans-Atlantics, Greenwall, New Orleans.
Trocaderos, Lyceum, Boston.
20th Century Maids, 6-8, Terre Haute; 9-11, Indianapolis.
Vanity Fair, Gayety, Birmingham.
Washington Society Girls, Bon Ton, Jersey City.
Watson's Burlesquers, Theatre Royal, Montreal.
World Beaters, Star, Brooklyn.
Yankee Doodle Girls, Trocadero, Philadelphia.

CIRCUS ROUTES

Barnum & Bailey, New York.
Buffalo Bill, April 21, Madison Sq. Garden, N. Y.
Campbell Bros., April 25, Fairbury, Neb.
Cole Bros., April 18, Youngstown, O.
Gentry Bros., No. 1, April 8, San Antonio.
Gentry Bros., No. 2, April 10, Bloomington, Ill.
101 Ranch, April 27, Coliseum, Chicago.
Ringling Bros., April 2-16, Coliseum, Chicago.
Sells Floto, April 4, Santa-Monica, Cal.; 6-11, Los Angeles; 13, San Diego; 14, Santa Ana; 15, Pasadena; 16, Riverside; 17, Redlands; 18, San Bernardino; 20, Bakersfield; 21, Portersville; 22, Fresno; 23, Madera; 24, Merced; 27-May 2, San Francisco.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

A

Acuna, J. M.; Abbott, T. N.; Anglin, Besse; Andrews, Pearl; American Newsboys' Quartette (C. O.).

B

Buree, Jim; Bohme, W. A.; Bunnin, Rose; Baird and Dunn (C. O.); Backman, Marie; Billington, E. C.; Bordling, S.; Benson, Mrs.; Belmont, Belle (C. O.); Bates, W. E.; Butler, Ida; Brown, Henriette; Binns, J. (2); Browning, Arthur (C. O.); Barnhart, Chas. (C. O.); Belmont, Belle; Barrett, J. J.; Braham, Mike; Burke Brothers; Binns, Mrs. A. C.; Bergere, Valerie; Boch, Otto; Bowman, Ivy; Brengk, Ernst; Brennon, Herbert (C. O.); Bernard, Harry (C. O.); Bersac, Cliff (5).

C

Cavain, Josiah; Calhoun, William; Clark, Harriet L. (C. O.); Claftin, Josie; Crane, Lawrence; Curtis, W. D. (2); Carlisle, H.; Carrino, Madame; Cheeves, Joe; Coddington, Eugene; Claxton, William (C. O.); Cline, J. E.; Couthope, Jane (C. O.); Ceballos, H.; Church, Alice; Cunningham, Albert; Conklin, Al.; Coffman, Jas.; Chartlan, Jules; Cooper, Harry; Claudins, Dave H.; Corson, Cora Youngblood; Carrillo, Leo.

D

Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.; Dudley, A.; Daly & O'Brien; Dooley, J. Francis (C. O.); Duggan, Archie G.; Dean, Louise (C. O.); Deming, Lawrence (C. O.); Denler, Albert; Dupuis, E.; Dailey, Bob & Nellie; Devoie, Kathleen; Damsel, Frank.

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That those "School Boys and School Girls" with HERMAN TIMBERG and MAUDE EARLE have caused such a sensation on the Orpheum Circuit and proved such a big drawing card that they have been offered the same route next season by Martin Beck of the Orpheum. New York will shortly see this act elaborated on, and produced as a young comic opera called "School Days," in which there will be a company of 50 youngsters.

P. S.—Don't forget the new ballad, "Someday, Sweetheart, Someday," especially if you have sung "That's What The Rose Said To Me."

More P. S.—Those "Blonde Typewriters" with ARTHUR CONRAD have been booked by the United for several weeks until they open their season at one of the local roof gardens.

E

Eltinge, Julian; Evans, George (C. O.); Earnshaw, Harry; Emmy's Pets; Elliot & West (C. O.); Elton, Jane; Ely, J. Frank.

F

Ford, John; Fullam, Tom; Farren, George (2); Ferlen, Frances J.; Fritz, Maude; Freeman, Wallace; Farnsworth, Walter; Forrester, Mrs. Chas.; Foster & Mike.

G

Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (C. O.); Griffin, Miss F. B.; Gebest, Gertrude; Greene and Werner; Green, Albert (C. O.); Green & Werner, (C. O.); Garrick, Richard; Green, Albert; Graham, James (C. O.); Goldin, Horace; Guise, Florence; Garfield, Frank; Green, Albert; Gerome, Viola; Goergia, Two (3); Gillen, Tom; Grady, Thos. J.

H

Herbert, Will; Henry, William; Hill, Hamilton; Herron, Percy; Hutchinson, Willard H. (2); Huiker, Edith; Heck, W.; Harding, Hazel; Hart, George D.; Harris, Ida C.; Herbert, Percy; Holmes, Carla; Hollis, Hylda; Hamilton, Elise; Hopper, Chas. H.; Hazard, Lynn & Bonnie (C. O.); Hawley, John; Hall & Colburn (C. O.); Holden, Harry (C. O.); Hoffman, Aaron.

I

Italian Trio.

J

Janis, Franklin; Jones, Walter.

K

Kelly, John W.; King, Gussie; Kramer, Sam; Kollins, King; Kaufman, Reba (C. O.); Kendall, Chas.; Keith, Adelaide (C. O.); Knight, Harian E.; Kennedy, Frank.

L

Le Monta, The; Lang, Eddie; Littleton, Edgar; Leo, Louis F.; Lyons & Parks; Lee, Alice; Leigh, Tom; Loyd, Sydney.

M

Marks, Al; Moore, Rhodes H.; Mills, Beecher H.; Morrison, Altrea; Murata, Tokio; Moll, Robt.; Myers, George; McClair, Chas.; Moore, Carlyle; Maillaird, Virginia; McKay & Cantwell; Mason, Chas. (C. O.); MacFadden, Mr. & Mrs.; McKenzie, Miss; Martin, Frank W.; Mills, Phil; McBride, Harry (2); Moore, James A.; Mimics, 4 (C. O.); Murray, W.; Merritt, F. R. (C. O.); Miller, Clyde C.; McCauley, Ines; Miller, Louis; Middleton, Minnie; Melville & Higgins; MacFarland, G. J.; Murphy, Geo. E. (C. O.).; Mack, Pete (C. O.); McDermott, Billy (C. O.).

N

Neaser, Gus; Newell, Willard; Newman, Raphael; Niemeyer, Joe; Nelson, Arthur.

O

Otuita, Mlle.

P

Pedrick, Lloyd; Pantzer, Willy; Pritskow & Chandler.

Q

Quigley, Helen; Quinn, Mike (2).

R

Rollins, Maybelle; Raffin, Louise (2); Rye, George; Raymond, Anna; Rawson, Marie (3); Robison, Ada E.; Riano, Irene; Ramsey, Allan; Rye, George.

S

Salter, Irving; Sarli, Tony; Smith, Charles F.; Stevens, Mike J.; Sutherland, George (C. O.); Sidney, Clara; Shenk Brothers; Schulze, E.; Sutherland, Lillie (C. O.); Samois, Seven; Sommers, J. T.

T

Thomas, Wm. H.; Tully, Guy; Travis, Aimie; Teegarden, H.; Talt, David.

U

Ulpas & Hella.

V

Van, Charles; Valley, Camille; Von Dell, Harry (C. O.).; Vynos, The.

W

Wilson, Harry E.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Weaver, Jack; Wilton, Thomas; Welch, Pauline; Washburn & Keeley (C. O.); Welch & Earl.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

STAR AND GARTER (U. J. Herrmann, mgr.).—It cannot be consistently and earnestly said that the "Parisian Widows," piloted by Weber & Rush, has improved materially since reviewed at Sid J. Euson's early this season. The same hodge-podge "Stolen Sweets" is given with three new principals, Thos. Dugan, James Rowland and M. L. Dixon. Fields and Wooley are not with the show and their absence was marked only in several familiar incidents. The scenic environment and musical numbers are practically the features. The costumes are effective and evidently costly, but show the result of much wear.

EMPIRE (William A. Singer, mgr.).—"The Broadway Gaiety Girls."

SID J. EUSON'S (Sid J. Euson, mgr.).—"Majestics," a new burlesque, is the only change in the show since reviewed at the Star and Garter two weeks ago.

FOLLY (John A. Fennessy, mgr.).—"20th Century Maids," unchanged since last seen.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Taylor Granville, Charles F. Semon, Nilova and Company, Joe Carroll, Tom Powell, Olive Vail, Bernard and Seeley, Girard and Gardner, Grace Armond, Louis Chevalier Company, Ernest Yerxas, Brighton and Brighton.

HAYMARKET (Wm. Newkirk, mgr. Monday rehearsal 9).—Will M. Cressy and Blanche Dayne, La Gardenia and Company, Kelly and Kent, Cora Wilmot and Company, May Gennell, Coram, Mme. Casselli's Dogs, Les Amatis, Moran and Wiser, Bert and Bertha Grant, Douglas and Douglas, Marie Handyn.

NORTH AVENUE (Paul Sittner, mgr.).—Laughlin's Dogs, Barry Johnson, The American Banjo Four, McFarland and Dale Sisters, The Zeraidas, Bowser and Madison, The Bruces.

SCHINDLER'S (L. Schindler, mgr.).—Onetta, The La Temples, Brenan and Downing, Tom Brantford, Clemenso Brothers, Laurent Trio, Fields and Zaco.

TEDDY (Geo. Powell, mgr.).—The Poiriers, Frank Rogers, Ray Ogden and Company, Florence Pierce, Reynolds and Texana.

PREMIER.—Thompson and Farrell, Jas. Calvin, Walter Sanford and Company, The Great Pamplin, Krafft and Myrtle, Mexican Trio.

IMPERIAL (P. J. Schafer, mgr.).—Fan and Fant, Bessie Louise King, Francis Murphy, Raymond and Raymond, Al Derby, Marie Salisbury.

ROSELAND (Harvey Brooks, mgr.).—Sidney E. Perrin's Mastodon Minstrels.

IOLA (A. W. Roth, mgr.).—Ratsch Walton and Company, Poloff Sisters, Trask and Montgomery, Harry Steele.

LYRIC (Chicago Heights, Ill.).—Nellie Showers, Saint Suttle, Gordon and Edmonds, Gertie Brown.

CRYSTAL (Fed Schafer, mgr.).—Wiley Ferris and Company, Rice Brothers, Alice Van.

STANDARD.—Le Petire Adams and Company, Blossom Harris, Jack and Helnes, Ferrante, Mayne and Mayne.

NATIONAL (C. R. Svening, mgr.).—Tom Kum, Baily and Taylor, Lee and Thomas, Marie Alba, John Leslie, The Four American Girls.

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—The list is headed by Anna Eva Fay in second sight reading and "Somnolency." The exhibition mystified, as on her previous visit, but did not interest or enthuse the Monday night audience as formerly. The act should be divided in two sections. It is too long. Clifton Crawford, with his clever stories and highly artistic manner of delivery, scored even a greater hit than at the Auditorium during the Klaw & Erlanger regime. Charles Mack and Company have a well-constructed semi-Irish comedy, embellished with pretty scenic effects. The story is tersely and effectively unfolded, and altogether the vehicle provides diverting entertainment. Felix, Barry and Barry repeated their comedy skit, which has been improved since last season, and made a good sized hit. Mr. and Mrs. Arthur Forbes Company in "A Wild Rose," a well written comedy, were liked immensely. They have an excellent vehicle and splendidly acted. Leffingwell's Travel Talk, showing pictures of various scenes, held attention. The lecture and descriptive talk might be improved. Carter and Bluford, colored, have one of the best acts seen in a long time. It is distinct in scenic and electrical effects and different from any colored act shown in vaudeville. The offering was a substantial hit on account of the clever work and beautiful surroundings. Mullen and Corelli amused with their eccentric acrobatics, and Jolly and Wild are under New Acts. Pero and Wilson appeared in their familiar comedy juggling, which pleased. Bessie French and Hubert and Deveanx were on the bill.

The annual election of officers for the ensuing year of Chicago Lodge No. 4 B. P. O. E. took place last Thursday evening at their club house. There was no contest. The officers moved up one chair. Those elected were: Chas. A. White, E. R.; Fred V. Santer, E. L. M.; Dr. E. X. Jones, E. L. M.; Webster A. Rapp, E. L. M.; John S. Reynolds, Sec.; Geo. H. Rees, Treas.; and James Proby, Tyler. Messrs. J. A. Sternad and Harry Meagher will have charge of all social sessions for the year.—Louise Agonst, the juggler and pantomimist, sails for Europe early in June, returning in September.—Chas. Nichols, with the "Star Show Girls," has in preparation a new act for four people called "Western Style." He expects to play with it in vaudeville next season.—William Elliott, Bellair and Elliott, with Harry Bryant's Company, will leave the act at the end of the season.—Grace Wilson, the fascinating songstress, who retired from "The Show Girl" company some time ago, has returned to that organization, after playing in vaudeville, and resumed her former role—Lady Bettie. The show was reorganized here last week. Hilda Thomas and Lou Hall, recently in vaudeville, are also in the cast. The company is under the personal direction of J. P. Garing.—L. Schindler, manager of Schindler's Theatre, sails for Europe next month. He will be gone about four months. Wm. Krabs will remain in charge of the theatre during his absence.—Howard Fogg has disposed of his interest in the theatre at Hot Springs, Ark., and leased the Pavilion at Corpus Christi, Texas, where vaudeville and moving pictures are given. The building has been completely remodeled and known as the Lyric. Booking is made in conjunction with the Lyric Circuit. Mr. Fogg is also erecting an Airdome in Lerado, Texas, on the boundary of Old Mexico, and will play vaudeville the first in that section.—Gus L. Schlesinger, the popular treasurer of the Colonial Theatre, will have his second benefit tendered him at the Colonial on Sunday afternoon, April 26, through the courtesy of George W. Lederer. When the announcement was made many artists who expect to be here that week volunteered to appear. Among them are Julius Steger, Lee Kohlmar, Adams, Holligan and Adler. Mr. Schlesinger has a host of friends here in and out of the profession, and the benefit performance will undoubtedly be largely attended.

The weekly meeting of the White Rats will hereafter be held at the Saratoga Hotel, the management of the hostelry having set aside a suite of rooms gratis for use each Friday evening. Messrs. Sebree and Hicks, the proprietors, contemplate fitting out the meeting rooms to meet every convenience and requirement, without charge, and in addition special attention will be given to the visiting members. The Saratoga is centrally located, occupying two large buildings on Dearborn street between Madison and Monroe, and recently remodeled and refurnished. It has a large theatrical patronage.—Billy Nobles leaves the "20th Century Maids" this Saturday and joins the "Parisian Widows" in Milwaukee the following day. He and Jeanne Brooks will appear in the olio with a new sketch which has been in preparation for some time.—A new burlesque was put on for the "Majestics" by Chas. J. Burkhardt, the principal comedian, and the show is improved generally.—Richard Hyde, of Hyde & Behman, arrived in the Windy City on Sunday and remained for a few days. This is his first trip to Chicago since the Star and Garter opened, and he was much impressed with the theatre and prospects.—The Lamoines, having finished sixteen weeks on the Hodkins' circuit, are now playing in the South. Mr. Lamoine recently held a "scamper," at which a number of White Rats were present.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 21: First time here for Gabriel in "Auntie's Visit"; George All vied with the star for honorable mention; Snyder and Buckley, musical, were also listed with the new faces of the week. The comedy portion of the act still remains strong feature. Ida O'Day won a good reception with her banjo selections and songs; Bertha Pertina, novelty dance, completed the newcomers. The hold-overs were Olympia Desvall's Ponies, The Montrose Troupe, Carroll and Cooke and Stuart and White.

NATIONAL (Sid Grauman, mgr.).—Hayden and Davis were badly placed in the opening position. Their comedy contained some good slang dialogue and a defined plot that was marred to some extent by an unconvincing finish. Danny Mann reappeared, offering the same rural skit; Stanley Clifford, a boy tenor, has a pleasing voice and an awkward stage manner; he was well thought of.

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New York Morning Telegraph—Ameta, a special feature in electrical dances, served up one of the strongest and most sensational acts of this grade that the writer has witnessed. Ameta is pretty and dresses in expensive fashion. It is a "show" act and one that stands out prominently as a headline feature. The little woman worked with spirit, and everything she did was done with that artistic degree of finish that makes one glad they are in front.

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De Witt Young offered a neatly arranged juggling act, possessing some real novel features. They scored first honors of the bill. Winfield Douglass and the Morecrope Sisters made a strong bid with a snappy singing and dancing act. Ed. and Rollo White offered a burlesque boxing turn. The Four Brown Brothers and Doc Kealey, in a musical comedy act, were in good night place.

WIGWAM (Sam Harris, mgr.).—Stuart and Sterling, Australian comedy team, started proceedings with their sketch changed for the better since its showing at the National. The male member is a right clever comedian of the eccentric order and both can dance some. The Belmonts, gymnasts, gave a good account of themselves. Winifred Stewart, female baritone, was on the program. The Loraine Buchanan Company's production, "Women and Men," was a rather noisy affair with a threadbare plot. The stereotyped "jagged" husband was in evidence and the act gained laughs from the lovers of energetic humor. Morrow and Schellburg won a favorable verdict with a character singing sketch. Nelisen's Flying Ballet closed the show.

EMPIRE (Hal Curtis, mgr.).—Willie Zimmerman was the Empire's strong card. This is Zimmerman's second trip over the Western States route and he registered just as strongly this visit. The O'Brien Troupe of acrobats was another feature above the average. The Waldron Brothers in a singing, talking and comedy act, and Tom Mahoney, entertainer, completed the olio. That old veteran of the field of farce, "Muldoon's Picnic," did service for the James F. Lee Company.

NOTES.—The Washington Square Theatre, on the north side of town, is now under way of construction. Its opening is fixed for some time in July.—Gray and Graham will be on the opening bill of the Victory—The People's, a "five a day" continuous, backed by the combination that controls the Wigwam, opened 20. The uniform price of 10 cents will prevail.—Jules Mendel, who has quite a local reputation as a German comedian, goes East shortly to join the "Royal Burlesquers."

BOSTON

By ERNEST L. WAITT.

VARIETY Office, Colonial Building.

KEITH'S.—Bijou Fernandez and Company head the bill this week with a very good sketch called "Captain Velvet." Willa Holt Wakefield, in planologue, caught the house; The Miles Stavordale Quintet was liked; Fred Ray and Company in his tragedy travesty, a riot; Inez McCauley and Clarence Oliver played "The Unexpected" with just a trifle too much of the burlesque to be really pleasing; Belle Blanche can come back as often as she likes and be welcome. The Ylulians return with their magnificent acrobatic act and Fred Zobedie has a startling equilibristic stunt. Minnie Stokes, in a genuine novelty; Yuona, a Jap. juggler; Mabel Leville and Robert Sinclair, dancing; Keno, Walsh and Melrose; Nessen and Nessen, hoop rollers; Casey and Craney, and the Wynnwood Sisters complete.

ORPHEUM.—The Romany Opera Company, in "Gypsy Life," sensation of the week. Julius Tannen, too, gets the crowd going. "Love's Young Dream," in which Emil Hoch and Company are featured, well played and well liked; so is Julia Redmond's "Too Much Married." The Nichols Sisters put up a sprightly sketch in blackface. Carroll and Baker, Hebrew comedians; The Kratons, expert and novelty hoop rollers, and the Kitamura Japs complete the bill.

HOWARD.—"Rollickers" packing 'em in, reaping the reward of good work at the Columbia two weeks ago. It is one of the best shows on the road.

COLUMBIA.—"The Empire Show," a good, clean, snappy show, with people who know their business.

AUSTIN & STONE'S MUSEUM.—A baby monkey, ten days old, is the chief curio hall feature. Shaw and Shaw, Norma Phara, Mickey Scott and the Meadows Comedy Company fill out the theatre bill.

PALACE.—"Jersey Lilies," fair show.

LYCEUM.—"Golden Crook," a nifty show full of good lookers.

BIJOU DREAM.—The illustrated lectures have been renewed here, to good business.

HUB.—Benjamin Loring has joined the singing corps.

DENVER

By HARRY X. BEAUMONT.

VARIETY Office,
Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.).—Week March 23: Stella Mayhew, favorable impression; Picchiani Troupe, acrobats, scored strongly; Ferrell Bros., good bicycle riding and poor comedy; Jordan and Harvey, Hebrew comedians, hearty reception; Jules and Ella Garrison in "An Ancient Roman," amusing; The Musical Goolmans, very good; Presc Eldridge, same routine, went good.——CRYSTAL (Wm. A. Weston, gen. mgr.).—Mysticus, "the Human Chameleon," heads big drawing card; U. S. Singing Four, one of the best of the season; Harry Jolson, a novelty in the blackface line, distinct hit; Dan Harrington, ventriloquist, excellent; Owley and Randall, comedy jugglers, very good.——MAJESTIC (Jno. F. Cordray, mgr.).—Abdel Kader and "Wives," very good; Harrigan, juggler, plenty of new material, big favorite; St. Onge Bros., bicyclists, much laughter and showed many new feats; Hammond and Forrester, neat song and dance, went good; Devoy and Evanswith, new acrobatics, hit; Hasse and Mariette, whirlwind dancers, very clever.——NOVELTY (Bert Pittman, mgr.).—The Heim Children, the big drawing card, both clever and scored strongly. A minstrel first part, composed of several acts which recently played the Novelty added attraction, and called forth much applause; Jimmie Cowper, monologuist, gets away from the stereotyped and went big; Kretore, "The Mad Musician," favorably received. Business very good.——NOTES.—Jack Williams, of Williams and Thompson, and Lou Harvey, of Harvey, Clark and Prideau, have joined hands to present a novelty singing act. They will be known as Williams and Harvey.—Geo. Wade, the minstrel man, is contemplating a summer minstrel tour and will organize in St. Joe.—The Elite, moving picture theatre, opened 21 to good business.

HARRY X. BEAUMONT.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Classy bill this week, looking exceptionally strong on paper, but playing slowly at times, the bill being almost void of a rough comedy act of medium grade to lighten it up. Three single numbers carried off the chief honors with Albert Whelan, the Australian, making his first appearance here. Whelan's act is unique, artistic in make-up and a deserving headline for any bill. Following closely Whelan's success was that of Stuart Barnes. He rather took the edge off the act offered by Trixie Friganza, who followed later with songs and talk. There is quite a bit of sameness about the two acts, Miss Friganza even using exactly the same talk at one point. Her spirits seemed not so buoyant as on her last visit and she coaxed hard before she worked her audience up to a display of enthusiasm. The sketch, "The Queen's Messenger," presented by Jessie Millward and Brandon Hurst, proved a poor vehicle. The story is poorly written and untrue in even the slightest degree to nature. Another sketch, "My Wife's Diamonds," offered by Nick Long and Idalene Cotton, is unfit for the two to waste their talents on. The Rose De Haven Sextette returned with the singing and dancing act changed but little since it was seen here before. The act is presented in truly attractive style, the costuming being pretty and harmonious and, with the exception of a weak number offered as a "sister act," each feature was admirably handled and well liked. Miss De Haven worked hard and under difficulty, evidently suffering from a severe cold, but a corking good finish brought the six girls back to acknowledge three encores on Monday. It is some time since Fanny Rice gave her miniature stage act in Philadelphia, it being new in this house, and it was one of the biggest hits on the bill. Without changing their routine of wonder workings since last seen, the Sa-Heras registered strongly with thought transmission. The Kita Bansai Tronpe of Japanese acrobats and gymnasts were as well liked as ever in their showy exhibition. In an early and difficult position Coccia and Amato did very nicely with their novelty dancing specialty. Delmore and Oneida proved a good opening number with the perch act. Barrett and Scanlan and the Burkes made up the remainder of the bill.

—ADD PHILADELPHIA LETTER ... .

NOTES.—The "Mission Meeting" of the White Rats, held at Zelsse's Hotel last week, was well attended. J. H. Phillips presided, with Charles H. Holland secretary.—Julia St. Clair, of "Gay Morning Glories," has been engaged for the Gayety Stock Company.—P. Lewing, formerly one of a musical trio playing vaudeville, is now drummer in Keith's orchestra.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Week 23: Archie Rover, comedy acrobat, good; Edna Julian, singing and dancing, good. Business good.——EDISONIA (E. W. Hanley, mgr.).—Songs and pictures. Business good.——OPERA HOUSE (Norton & Smith, mgrs.).—"Lion and Mouse," 16; good performance. Billy Kersand's Minstrels, 18; good; showed to large audiences.

RUCKER.

MADISON SQUARE GARDEN

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And Managers who agree with MR. BECK'S views of the VAUDEVILLE situation to-day, viz.: THE ENCOURAGEMENT OF ARTISTS TO PRODUCE ORIGINAL NOVELTIES; WE ARE PRODUCING AN ORIGINAL NOVELTY AT PASTOR'S, NEXT WEEK, and respectfully invite YOU TO LOOK US OVER.

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in "Cohn the Cop," by Searl Allen. Twenty minutes in one. First one to do a Hebrew policeman in vaudeville. All you great Jew comedians, don't steal this idea. Be original if you can. Pay for it like we have. Yes, we are working every week. Oh, you lucky Jew boy!

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THURSDAY AFTERNOON, MAY 14

The list of volunteers already insures the greatest bill ever given on a stage.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—This week's bill is opened by Torcat with trained fowls and imitations, very good; The Five English Majors, novelty act, liberal applause; The Wilson Brothers, German comedians, laughing hit; H. Frederick Hawley, Francis Haight and Company, "The Bandit," excellent; Bernac's Circus, return engagement and created laughter; Grace Van Studdiford, vocalist, several encores and flowers; Jesse L. Lasky's "Robinson Crusoe's Isle," a comedy opera, very good.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Thoroughbreds." Good comedy and musical numbers pleased.——GAYETY (Wm. L. Ballaug, Jr.).—"Mardi Gras Beauties" here this week with good comedy and music.——NOTES.—Col. Mundy is having trouble with his zoo.—Fiemen and Miller have signed with Whalen and Martel Amusement Co. (Western Wheel) for next season.—J. G. Gibson of J. G. Gibson and Adele Ranney has written a two-act musical farce with original musical numbers for Whalen & Martel's Amusement Co. (Western Wheel) for next season. He will be a principal in the piece.
FRANK F. MEYERS.

BRISTOL, TENN.-VA.

ELITE (L. S. Jones, mgr.).—O'Hara and Watson; Prof. W. A. Woodley, musical, good; The Great Rajan, acrobat, good; Weaver and Lambert, female impersonators, good; Little Mabel Kennedy, very good; Jean Beaugere, impersonator, good; songs, Mrs. Laura Senter, pleased; pictures.——FAIRYLAND (Melvin A. Hayes, mgr.).—Demarestio Brothers, musical, good; Robert Sherman, magic, fair; Tassell and Collins, very good; Knox and Alvin, excellent; songs, Thomas Collins, pleased; pictures.
W. W. R.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Valerie Bergere and Company in "The Morning After," excellent; The Avon Comedy Four, clever; Alf. Grand and Ethel Hoag, good; a good musical act by The Royal Musical Five; The Sleeds; Swor Brothers, good; Kartelle, wire artist, very good; The Josette Troupe of acrobats, fine.——GARDEN (Charles E. White, mgr.).—Charley Robinson and his "Night Owls," chorus girl contest and amateur nights a great success.——LAFAYETTE (Charles M. Baggs, mgr.).—Williams' "Ideals" pleased.——Hippodrome, Grand, Bijou Dream and other motion picture houses doing well with vaudeville, songs and pictures.
DICKSON.

CAMDEN, N. J.

BROADWAY (John C. Peebles, mgr.).—Hardeen, handcuff expert, proved big drawing card. Tom Gillen, Schrode and Mulvey, Claudius and Scarlet, in a novel banjo act; Morgan and Chester, The Luciers and The Aerial McGinleys complete the bill.
G. M. YOUNG.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Selbini and Grovini, acrobats and equilibrists, good; Ray Cox, singing comedienne, won favor; Frank Byron and Louise Langdon, in a ripping farce, "The Dude Detective"; Anna and Effie Conley, songs, were well received; The Sandwinas, are remarkably clever gymnasts; Belle Davis and her Pickaninnies, pleased; Henry Clive, burlesque magic, hit; Eva Tanguay, received encore after encore; Mlle. Margnerite, equestrienne, has the best appearing act of its kind ever seen here.——HIPPODROME (Max Featkenheuer, mgr.).—Josephine Sable, singing, took very well; The Okito Troupe, Jap. magicians, have a good assortment of tricks; The LePages do some clever light jumping; others were Will F. Denny, descriptive and humorous singer; Watson, Hutchinds, Edwards and Company, in "A Vaudeville Exchange"; Albert Bellman and Lottie Moore.——EMPIRE (Geo. Chenet, mgr.).—The Behman Show is giving everybody their money's worth. "The Passing Review," in which Mark Bennett appears as Oscar Hammerstein, Frank Moore as Dave Montgomery, and James C. Morton as Fred Stone, are the comedy hits of the show. The chorus is lively and well costumed.——STAR (Drew and Campbell, mgrs.).—Pat White and his "Gaiety Girls" have two good burlesques and the following were in the olio: Anna Grant and Margie Catlin, songs and dances; The Three Terrors, dancing novelty act; Chas. B. Watson and Al. Bert, sketch, "A Busy Business Man"; Malvern Troupe of acrobats; Wm. Jennings and Mabel Webb, ill. songs.
WALTER D. HOLCOMB.

CUMBERLAND, MD.

MARYLAND (E. E. Rutter, mgr.).—The second week of vaudeville continues to draw crowds at this house. Barlow and Nicholson, "The Tramp's Dilemma," well received; Marie Laurens, prima donna, won applause; Mascot "the horse with the human brain," favorite; Joe Hardman found favor; Three Dancing Sunbeams, sang and danced in a manner that won them several encores; Bunth and Rudd, a scream.——WEILAND (John Kirk, mgr.).—Flossie La Van, sonbrette, very clever; Chas. Barrington, comedian, won applause; Manning and Wills, comedy sketch, found favor.——Queen City Skating Rink has W. E. Genno and Kathleen Patterson as an extra attraction.
W. D. ROHRER.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.).—Week 23: Rome, Mayo and Juliet, very good; Ethel Kirk, dainty comedienne; The Gagnoux, jugglers and equilibrists, took well; Maurice Cook, eccentric comedian, had a pleasing, well-staged act; Garvine Gilmaine, pleased; Larkin and Burns did some good work in their comedy sketch; John P. Reed scored heavily.——LYRIC (J. S. Buchanan, mgr.).—Week March 23: McGarvey, female impersonator, excellent act and well received; The Masqueria Sisters, singers and dancers, good; Lamb's Mannikins, took fine; moving pictures.
SHANNON FIFE.

DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.)—Eva Ray, mystifying performance, very good; Howley and Leslie, singing and dancing duo, pleased; Bell Trio, singers, good.
A. E. W.

DAYTON, OHIO.

LYRIC (Max Hurtig, mgr.).—Bill played fast and great; Scott and Wilson, Netta Vesta, Waterbury Brothers and Tenny, Howard Truesdell and Company, Prince Kokin, Raymond and Caverly, The Six American Dancers.
JACK BRANNIN.

DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.).—Cliff Dean and Company, very good; Lola Milton, good; De Mora and Graceta, acrobats, great; Nance Rice, very good; Al. Tierney, vocalist, good; Kinodrome pictures.——LYRIC (Wm. L. Bradley, mgr.).—Pictures and songs; good business.
VERA V. HAAS.

DULUTH, MINN.

BIJOU (J. L. Maitland, mgr.).—Seven Samois Arabs, very good; Rivers and Rochester, comedy sketch duo, received much applause; Prof. H. Armand's scenic production, "The City of Yesterday," pleased; Macks La Marr and Lily Dean Hart, sketch, good; Georgie O. Ramey, song and dance, clever; Isadore Silver.——METROPOLITAN (W. L. Longstreet, mgr.).—Miner's "Bohemians."
ABE.

EASTON, PA.

ORPHEUM (Max Spiegel, mgr.).—Marseilles, contortionist, very good to open; Gilbert and Katon, Hebrew comedians, fair; Katie Rooney, comedienne, well liked; Billy Van, went big; Ed. Rose's "Song Makers," pleased; Ward and Curran, scored heavily; The Pekin Zouaves, lightning military evolutions and wall scaling, closed strong.
G. GREUP.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Le Clair and Sampson, hit; Steward and Desmond, pleased; Silent Tait, good; Hillman and Floyd, well received; Cora Youngblood Corson's Sextet.——RIALTO (F. W. McConnell, mgr.).—Brooks and Price, Vernon Sisters, Blake and Neilson, Anna Belmont, Tom Davis, Louise Amiot, Dorothy Lawrence, Starr Sisters, Billy Monroe, Frank Bacon and Rialtoscope; strong bill.
J. M. BEERS.

EVANSVILLE, IND.

MAJESTIC (Frank B. Hooper, mgr.).—American Five, great comedy act; Petit Family, striking acrobatic turn; Don and May Gordon, pleased with comedy bicycle act; Herbert Brenner and Helen Downing were a hit in their comedy sketch.——GRAND (Pedley & Burch, mgrs.).—26-28: "Egypa," good show by home talent. Business good. Starting 29, the Grand adopted a new system of giving vaudeville every week, three shows daily. Mary and Mary were the headliners.——PEOPLE'S (Pedley & Burch, mgrs.).—29: Reilly & Woods' Big Show.
S. O.

EAST LIVERPOOL, OHIO.

LYRIC (Uts & Lingler, mgrs.).—Week 23: Lizzie Weller, piano soloist, well received; Black and Leslie, singers, dancers and acrobatic comedy, hit; Gilmore Sisters, in "The Ranch Girls," good; Ralston and Son, "One and a Little Bit Over," took well. 30: Four Bragdons, singers and dancers; Lyonel Paris, monologist and comedian; Florence May, singing and dancing; The Valoise Brothers, novelty acrobatic act.——THE ELECTRIC (Feezle & Barlow, props.).—"The Boys in Purple," pictures and ill. songs.——DREAMLAND (Jno. Walsh, mgr.).—Songs by Roy Morgan; Mr. and Mrs. Silver, "Old Hurley," good.——THE ARCADIA (G. W. Herron, mgr.).—Songs by Frank Coleman; De Blakers, Lilliputian Dog Circus and Yeager and Lewis, comedy sketch.——THE UNIQUE (Moore & Wilson, props.).—Songs by Fred Canady; Gardner, LeClede and Gardner, "The Girl From the East."——NOTE.—Mr. Chas. Shenkel, of the Unique, has retired from the management and has accepted a position with the Lyric.
C. B. FISHER.

The Kratons

In "HOOPLAND"

At Boston This Week

Boston "Herald"

"HOOPS MADE STARS ON ORPHEUM STAGE.

Kratons Are Artistic in Their Performance with the Gliding Rims.

Latecomers at the Orpheum last evening missed a rare treat, for the opening turn of the performance was an exhibition of hoop rolling by the Kratons that made something more than a knack of the gliding rims, something akin to art. Across the stage, set to represent an ideal little Spotless Town, rolled the hoops, propelled by unseen hands, skating in and out of buildings and taking corners in a most human fashion. The village saloon was the centre of attraction for the "men" hoops, and the family entrance was popular with the "millinery aids." When the two Kratons, one a most comely young miss, came out into their village to do their stunts in the open, their grace and unassuming manner made their work even more welcome."

P. S.—I have a new illusion, I am using very successfully, and thought it might be of some benefit to the boys who have adopted some of my other tricks, especially "The schoolhouse." The new illusion is called "Changing the Roll of the Hoop into a Roll of Greenbacks." Requires a little brain work, but will bring you better results in long run than the "Schoolhouse."

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Direction ALF T. WILTON

Comedy Musical Artists, Composers of a beautiful Waltz, entitled "Remembrance of San Diego," being performed by the Yorkville and K. & P. 58th St. Theatre Orchestras this week.

EXTRA! EXTRA!! EXTRA!!!

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AMERICA'S FOREMOST DANCING ACT

Sailing for London, April 8th, to open at the Empire Theatre, April 20th, for an exclusive engagement of six weeks. Just returned from the West after an absence of 15 months on the Western Vaudeville Circuit.

P. S.—THE ONLY DANCING TEAM IN AMERICA DOING TRICK DANCING ON CHAIRS, SO PIRATES KEEP OFF—IT'S PROTECTED.

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"THE DOG CATCHER"

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AL WATSON A "Dog On" Good Act.

ALINE WALLACE and ADELAIDE KEITH A New Slangy Laugh Producer.

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ROSE DE HAVEN SEXTET

In a Dancing Operetta, "THE UNDERSTUDY."

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RUSSIAN WHIRLWIND DANCERS

Added feature attraction Star and Garter, Chicago, this week. Tremendous Hit.

Week April 6, featured at the Star, Toronto. Under the management of PALY SANDERS. Address as per route or VARIETY.

P. S.—THE NOVELTY POSING IN THIS ACT IS ORIGINAL. SO OTHERS KEEP OFF.

DALE WILSON

PRIMA DONNA SOPRANO.

With Irwin's "Majestics." DISENGAGED after April 11. Address care VARIETY, Chicago Office.

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Special Scenery and effects.

Presenting a one-act comedy in three scenes by EDWARD WEITZEL, "A C. O. D. PACKAGE."
Topping the bill this week at the Orpheum, Allentown, and a tremendous hit.

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HARRY JOLSON

"THE BLACK FACE COMEDIAN WITH THE OPERATIC VOICE"

Have played them all: Keith, Proctor, Poli, Bennett Circuit, William Morris and W. S. Circuit. Always a Big Success.

"YOU'LL HEAR FROM ME LATER, TOO"

Address care White Rats

FALL RIVER, MASS.

SAVOY—SHEEDY'S VAUDEVILLE (Chas. E. Cook, mgr.).—Headliner, Conroy, LeMaire and Company, presenting "A King for a Night," excellent; The Chameroys, unique acrobatic duo, amusing; The Two Jolly Prices, good; Al. and Hattie Barlow, "The Younger Set," very good; The Knickerbocker Four, well applauded; The Great Volper, good; Lillian Tyce, a hit.——BIJOU (J. Gerardi, mgr.).—Moving pictures and Johnson Sisters, vocalists, fair; Dennis Brothers, acrobats, very good; Sam Doran and Brothers, sketch, good; Louis Huir, ill. songs, good.——PLEASANT STREET (Jas. Mason, mgr.).—Carroll and Duyle, Irish sketch, good; Tommy West, blackface, song and dance, good; Mabel Cook, ill. songs, good; Rita Davis, songs, excellent; Mason and Doran, pictures.——SCENIC (A. Teran, mgr.).—Clara Adams, ill. songs; pictures.——PURITAN (Hill & Hooper, mgrs.).—Pictures; ill. songs by San Souci.——PREMIER (L. M. Boas, mgr.).—Pictures and Golman and Kullmau, sketch, very good; Edith Meredith, character songs, good; George Home, eccentric comedian, excellent; Frank Marian, ill. songs, good.——NOTES.—John W. Barry, the lessee of the Savoy Theatre of New Bedford, arrived here yesterday from New Orleans, where he has been in charge of the Dauphine Theatre. Mr. Barry is accompanied by Mrs. Barry (Florence Hamilton) and is making arrangements for her appearance in vaudeville in a sketch now being written for her entitled "Queen of the Turf."

E. F. RAFFERTY.

FORT SMITH, ARK.

LYRIC (Winfrey B. Russell, mgr.).—Harry Rickrode, contortionist, good; Gladys Middleton, prima donna, big hit; Musical Belles, the best musical act seen here; Flo Browning, went fine; Mr. and Mrs. Harold Kelly, sketch, hit; Miss Dodd, ill. song.——NOTE.—The Lyric Theatre Co. purchased a lot on Seventh and A streets and will erect a fine aerdome for the summer. Their location of last season was sold for a business building. RED.

FT. WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr.).—Week 23: Dan Burks and School Girls, singing and dancing, strong feature; Pete Baker, good; Craig Miner and Company, farce, well liked; Pero and Wilson, pleased; C. Porter Norton, magician; Ildo Schnee, ill. songs.——KINODROME.—Mme. Bartholdi's Cockatoos, Seymour and Dupree, The Tivoli Quartet, Haigh and Thomas and The Zoias. H. J. R.

FT. WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Jessie Courthouse presents the "Eleven Forty P. M.", well received; Sing Fong Lee, violin, new here, well received; Manning and Birdsong, comedians, hit of bill; Mlle. Foona, ill. lectures, fair; Flo Adler, songs, several encores; Burton and Vass, comedians, good; Conn Downey and Willard, big success.——LYRIC (Ed. Jenkins, mgr.).—Sawyer and De Lima, acrobats, fair; Ireue Echols, ill. songs; Harry Clinton Sawyer, songs, good; Calif and Waldron, comedy playlet, hit of bill.

F. H. BARNES.

HARRISBURG, PA.

ORPHEUM (O. Floyd Hopkins, mgr.).—Splendid audience and bill well up to the average, with La Nole Brothers, comedy gymnasts, scoring strongly; Madge Fox, singing and stories, won big applause; John and May Burke, "How Patsy Went to War," pleased; Jesse L. Lasky's "The Military Octette," clever people and strong stage setting; The A. D. Allen Company "Visits of the Spirits," roars of laughter; Lester and Miller, "The Little Immigrant," kept them going; Espe, Dutton and Espe, acrobats, exceptionally clever.——LYRIC (Burket & George, mgrs.).—The Great Grove, mysterious illusions, and Master Grove, handcuff wonder, together with their dogs; Billy Cullen, singing comedian, scored; Otto Kohler, eccentric musician, pleased; Mattie Adams, character vocalist, merited applause.——STAR (Burket & George, mgrs.).—Ill. songs and piano selections by Prof. Lutwitch.——HIPPODROME (Al Roumfort, mgr.).—Jack Stockton, The Three Hylands and Otto Sylvester. C. C. CORBIN.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Brothers Damm, acrobatics, acceptable; Dora Ronca, violiniste, skillful; Harry S. Tighe and his "Collegians" receive applause; W. C. Fields, juggler, the best ever; Kelly and Rose sing well; Fitzgibbon, McCoy Trio, laughing hit; Holden's Manikins, unusually good.——SCENIC (H. C. Young, mgr.).—Rockwell and Rich, good; Harry Lowe, clever; Geo. Whalen, pleased; Willard Dyer, ill. songs.

M. W. MORRON.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.).—The bill is headed with James B. Donovan and Rena Arnold, great; Wm. Patters and Al Pinard, musical comedy, very good; Winkler and Kress, comedy acrobats, good; Lillian Martha, German comedienne, fair; and T. Henry Matthews, ill. song, very good.

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Rehearsal Monday 10).—Good bill headed by Howard and Bland in "The Stage Manager"; Mr. and Mrs. Gene Hughes, former sketch, "A Matrimonial Substitute"; Frank Bush, with some new and some old stories, pleased; Lewis and Green, with a good line of talk, hit of the bill; Darros Brothers, acrobats, very clever; Four Dainty Dancers; Keely Brothers, physical cultnre exponents, good; and Murphy and Francis, colored entertainers.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Robert Hilliard heads high-class bill. Kemp's "Tales," magnificently illustrated, most interesting; Dan Burke and his "School Girls" repeat with success; Dumond's Minstrels score; Foster and Foster, one of the laughing successes. Others are the Kishikuna Jap Troupe; Evans and Evans, good, wooden shoe dancing, and Kipp and Kippy, comedy jugglers.——EMPIRE (Henry Burton, mgr.).—"The Jolly Grass Widows" first half of week, return; last half, "The Toreadors." L. W.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Bailey, Crowmer and Bailey, very good; Charles Cheyon, clever; Fields and Hanson, a laughing hit; Fox and Foxie Circus, pleasing. BRADLEY.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Gennaro's Band, featured and a success; Patrice in "A New Year's Dream," good; Byers and Hermanu, pantomime, good; Leroy and Woodford, good; Brown, Harris and Brown, good; Oscar Lorraine, "the dancing violinist," pleasing; Levine and Leonard, making good. Next week last of season.——PARK (H. W. Scherer, mgr.).—Last week of season. Teed and Lasell, fair sketch; Hogan and Westcott, songs and dances, score; Bell and Richards, comedy musical; Lester Bernard, Italian sketch, splendid dialect. Beginning 6, pictures and songs, 5 and 10 cents.——GLOBE (J. G. Foley, mgr.).—Sotanki's Hindu Troup, feature act and hit; Bartlett and Garfield, songs and dances, good; Eugenie Sequin, songs, good.

KALAMAZOO, MICH.

MAJESTIC.—Week 23: Daly, juggler and acrobat, good; Fiddler and Shelton, colored comedians, fair; Joe J. and Myra Dowling, sketch, fine; Clayton, Jenkins and Jasper, comedy acrobats, great. —— COLONIAL. — Pictnres. —— VAUDETTE.—Pictures. DIZ.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—The bill this week at the Orpheum is of exceptional merit. The headliner is The Fadette Woman's Orchestra, received mnch applause; Avery and Hart, colored comedians, humorous; Bertie Herron, "The Original Minstrel Miss," was without her usual costumes yesterday, her trunk not arriving in Kansas City, but made good with the audience; Lily Flexmore, English dancer and singer, clever; Howard Kyle and Company, "The Joke," very good and pleased; Carlotta, contortionist, good; The Dixon Brothers, mnsical grotesque, pleasing.——CENTURY (Jos. R. Donegan, mgr.).—The labor unions have arranged with Joe Donegan, manager of this theatre, for performances there this week. By special contract, part of the proceeds of each performance of The Dreamland Burlesquers will go to a fnnd for building a new labor temple in this city. The Dreamland Burlesque Company have a show that is lively and entertaining from start to finish. Dave Morton is the principal comedian.——MAJESTIC (Clint Wilson, mgr.).—"The City Sports" week March 30. Snappy burlesque with the extra attraction of the Five Salvagges.

KNOXVILLE, TENN.

MARVEL (Arthur G. Hull, mgr.).—Peter J. Smith, baritone soloist, scored heavily; Grojean and Maurer, comedy musical artists, pleased; large house.——CRYSTAL (Scott Leslie, mgr.).—The Two Juvenile Smiths, acrobatics, excellent; Jessie Livingston, animated paintings; The Smiths, comedy sketch, pleasing.——COLUMBIA (Jas. J. Price, mgr.).—Ill. songs by Wm. Young Arthur; Moreland and Leigh, singing, dancing and talking comedians, good; Stith and Stith, plate twirlers and manipulators, well applauded.——STAUB'S (Frits Staub, mgr.).—Greeve and Green, musical artists, pleased; Lipman and Lewis, comedy; Margaret Keats, violinist; Brown and Wilmot, singing and dancing, scored heavily; Miss Wilmot was particularly attractive in several new gowns; The Two De Bois, magicians, and Fred. Sosman, the College Boy, entertainer.——NOTE.—Another theatre is being built here, which will be completed about November 1.

ARTHUR SPROUSE.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—One of the most pleasing shows of the season. The honors went to Frank Fogarty, the Dublin minstrel; Garvie and Thompson, fine; Hawthorne and Burt, very good; Chas. B. Ward, Kathrin Klare and Company, "The Twin Flats," a laugh from start to finish; Dora Ronco, violinist, clever; Ines MacCauley in the "Unexpected," went big; Burns and Burns, pleased.——LYCEUM (Wm. L. Gallagher, mgr.).—Nina Searles' "Red Raven" Burlesquers. Ollo: Searles and Davis, singers and dancers, won favor; James Dailey, Irish comedian, very funny; Ethel Williams, ill. songs, good; May and Knowles, sketch artists, went big; burlesqns by James Dailey and Company.——MARQUISE (J. H. Michael, mgr.).—Pictures; songs by John Madden.——NICKEL (T. F. Twomey, mgr.).—Pictures; songs by Arthur Holmes.——NOTE.—The well-known Hughey Flarty, dancer, is visiting his parents. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (M. Cunningham, mgr.).—Good bill, headed by Devere Brothers, comedy acrobats, who win applause; Will Beam, very comical; Selle-Holden and Keff, singing and dancing, very good; Ernest Mack, blackface, takes well; Hanson and Drew, comedy sketch, very entertaining; Clara Stone, character change, beautiful costumes; Mrs. L. J. Pico continues to please with her illustrated songs. FAULKNER.

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RICHARD F. STALEY

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SHERMAN HOUSE, CHICAGO

APRIL 9th

FOR ONE DAY

To Exhibit the Rich Gold Ore Taken Out of the Late Strike of the

"SAPPHIRA" MINE

PROPERTY OF THE

ONTARIO HUMMING BIRD MINING COMPANY

Read this letter from visitors who inspected our mines.

Memphis, Tenn., March 5th, 1908.

FRIEND STALEY:

Yours of March 2nd received wtih enclosed certificates and good news of your strike of high grade ore. Although we are highly pleased it was no great surprise to us as we had been expecting such results any moment after having seen and inspected the mine.

Have several friends who wish to look over the properties while playing in that vicinity, and am sure that when they do see for themselves that they will be just as enthusiastic as we are.

Extending you heartiest congratulations on your first high grade strike (and may there be many more), and wishing you ever success, we beg to remain, yours sincerely,

GEO. MULLEN and ED. CORELLI.

ONLY A SMALL BLOCK OF SHARES LEFT.

AT 25 CENTS PER SHARE.

Wire reservations at our expense to SHERMAN HOUSE, CHICAGO.

Watch this paper for weekly letter from the mines.

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14 Minutes. (Seven in "one"; open or close.)

The McNAUGHTONS

Tom McNaughton controls above act; Fred McNaughton controls Major Doyle and "That" Quartet. Kernuff!

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Alhambra, Harlem, Second Week (April 6).

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Presenting that funny German Comedy Sketch,

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Have returned from a successful engagement of four months through the West Indies and Brazil; NOW PLAYING WM. MORRIS TIME.

Park, Johnstown, Pa., March 30th. Savoy, Hamilton, Can., April 6th. Pastor's, N. Y. City, April 13th.

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NOTES

Fields and Woolley will join "The Colonial Belles" April 13th.

Newhold and Carroll, a foreign bar act, open at the Empire, San Francisco, on April 20 for a tour of the Western States circuit.
Leo Corrillo replaced him.

James J. Morton left the bill at 125th Street on Tuesday through hoarseness.

Keith's, Columbus, will close for the season May 4.

S. Z. Poli's present address is "Lucca, per il Piano di Coreglia, Italy." Mr. Poli is expected back the middle of May.

The Rev. W. H. Rainey was elected Exalted Ruler of the Elks (New York Lodge, No. 1) last Sunday evening winning by the close margin of three votes.

The Brookside Farms, a charitable organization which provides for families of prisoners, intend giving a benefit on April 26 at the Garden Theatre. Harry Leonhardt has been asked to take charge of the stage.

Max S. Witt will produce his "Bonnie Lads and Lassies" in about two weeks The act will have five girls and a boy.

Charles Nevins and his "College Girls" is a B. A. Rolfe act, to be seen first at the Trent, Trenton, April 13.

Estelle Wordette and Company continues the tour stopped by Miss Wordette's illness, at Bennett's, Ottawa, next week, having two months' bookage yet to play this season.

Early closings of the vaudeville houses, especially the smaller ones, are very apt to occur all along the circuits, according to indications.

Maurice Goodman, attorney for the United Booking Offices, sails for New Orleans to-day, and will also return by boat immediately upon landing there. Mr. Goodman's trip is in the form of a vacation.

Fred W. Morton opens on the Sullivan-Considine time May 11, at Winnipeg.

Emerson and Baldwin sail for Europe next January.

The theatrical season has been declared closed in El Paso, Tex.

George Whiting and the Melnotte Twins have been offered Europe time commencing in June.

Edna Luby sails for London May 6, opening at the Palace for six weeks.

Mike and Alma Kelly have signed with the "Broadway Gaiety Girls" for next season.

Sam Sidman returned to New York this week, after a long stay in San Francisco.

The Teddy Trio sail for their foreign home this month.

"Enigmarelle," at present playing in Europe will return here next month.

Ritter and Foster have decided not to return to America this Summer. They have booking which will enable them to remain on the other side as long as they wish.

Kelly and Ashby will sail for England on April 8, having concluded their K. & E. contract of twenty-five weeks.

The Musical Johnstons, now abroad, will visit South Africa before returning home.

The Mardo Trio closed with "The Washington Society Girls" last Saturday, joining the Kingling Brothers' Circus in Chicago.

Geo. M. Cohan gave $500 one day this week for a box at the Vaudeville Comedy Club benefit at the New York Theatre, April 19.

LOCAL CHORUS GIRL CONTEST.

At Miner's Eighth Avenue theatre tonight (Saturday), the regular choristers of the "Miss New York, Jr.," company will contest in a sort of amateur performance with the twelve stock chorus girls of the house for prizes, the decision to be given by the audience.

"Amateur night" is held at Miner's on Friday evening, and this was given as usual last evening.

This is the first week of the "stock chorus" scheme, lately installed upon the Western Wheel, at the theatre, the girls being moved uptown from Miner's Bowery.

$50 FOR "SOMETHING TO EAT."

At the dinner of "The 23 Club," held in Reisenweber's last Sunday night, a few "amateurs" appeared for the amusement of the assembled members and their guests.

The amateurs had been procured at the direction of Pat Casey, who provided for their payment. Each received the amount due immediately after leaving the stage.

The dinner took place in the banquet hall on the top floor of the restaurant. When everyone was thinking of home, a woman, who had appeared previously, came into the room from the reception parlors beneath, and demanded to know if she was to have anything to eat.

Misunderstanding her question to also mean she had not been paid, Sam H. Harris passed around a hat, collecting $50, with which she was told to go and buy a good ham sandwich.

Asked for her name, she gave a card reading: "Mollie Lewis, the singing and original musical soubrette, 62 West 132d Street, New York."

DIGBY BELL TESTING AGENTS.

A test of the vaudeville agent seems to be the object of Digby Bell's proposed vaudeville venture. Up to date, Mr. Bell has had three firms or more of agents working in his behalf to secure contracts, with nothing resulting as yet. As late as last Monday, the third agency was offering the comic opera comedian to the market.

BEST PLACES TO STOP AT.

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J. K. SEBREE, Prop. P. HICKS, Mgr.
The Home of the Profession and Headquarters for the Greatest Organization in the World
THE WHITE RATS OF AMERICA
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Fine music and excellent singing.
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LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 23: Ehrendall Bros., equilibrists, first class; Russell and Church, tickle; Rogers and McIntosh, pleasing; Rosa Roma, violiniste, ill, replaced by Hayes and Wynne, hit; Mieskoff Troupe, whirlwind dancers, headliners, and caused sensation; J. J. Wilde, ill. song. LEE J. LOGAN.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, res. mgr.).—De Witt, Burns & Torrence, headlined. clever act; Ed. Lavine, juggler, splendid; Warren and Blanchard, well received; Two Vitalys, sharpshooters, sensational; Marcarte' Dogs, The Grazers and Stuart and Keeley complete the bill.—BUCKINGHAM (John Whallen, mgr.).—"Star Show Girls." ARTHUR WITTELSHOFER.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—Taneen, Felix and Claxon, comedy musical, good; Theo and her Dandies, good; Neirose Brothers, novelty acrobats, good; De Lisle, juggler, received much applause; Geo. A. Steer, ill. songs, good. J. O. ASHTON.

MARION, O.

MARION (H. S. Vail, mgr. Monday rehearsal 10).—The Bennington Company, sensational and great hit; Jean Moeremans, musical, successful; Herbert and Vance, musical, good; Ida Howell, singing.——BIJOU DREAM (H. Willis, mgr.).—Barron, musical; J. Edson Bels, vocalist; Hazel Terry, songs; Goldie Cole, pianist; pictures.——NICKELODEON (Sam Rosenberg, mgr.).—Holt, equilibrist; Dentmont, songs and pictures.——LYRIC (Roy McAllister, mgr.).—Pictures and songs. J. BAUMGARTEN.

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MANLEY and STERLING DOLLY
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"KID HICKEY,"
A Story in Slang.

Bob Van Osten
THE MAN WITH THE DUCK NOSE.

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MAJESTIC CIRCUIT,
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It's the act that makes the name.

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RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
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Comedy Bar Casting Act.
With SAM A. SCRIBNER'S "BIG SHOW."

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.
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MILWAUKEE.

GAYETY (S. R. Simons, mgr.).—"Bowery Burlesquers," good performance.——STAR (F. Trottman, mgr.).—"Tiger Lilies," good performance.——CRYSTAL (F. Winters, mgr.).—Frank Milton and De Long Sisters, hit; Vedder and Catharyn Gibson, good; Cycling Zanoras, pleasing; Lockwood and Bryson, clever; Edward Wheeler, song; pictures. JEROME HENRY.

MINNEAPOLIS.

ORPHEUM (G. E. Raymond, mgr.).—Bernier and Stella, sing and dance; Lillian Apel, stunning; Gertrude Mansfield and Company, rattling good; Agnes Mahr, costume dances well; Kennedy and Rooney, hilarious eccentric skit; Six English Rockers, a "girl act" de luxe; Four Parros, strong. LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr. Rehearsal Monday, 10).—Week 23: Pollard, juggler, clever; Billy Durant, plays Chinese instruments as gracefully as musicians play upon every day instruments; Will H. Cross, hit; Count De Buis and Brother, cyclists, good; Al. Jolson, blackface comedian, best ever here; Silvers, assisted by Artie Nelson the acrobat, wins rounds of applause. NAN.

MOLINE, ILL.

FAMILY (H. A. Sodini, mgr.).—Abe La Vigne, good; Bradley and Leona, good; "Redpath's Nap-nee," good. PAUL HEIMBECK.

MONTREAL, CANADA.

BENNETT'S (B. H. McVean, mgr.).—Bill this week is very good and is made up of the following: "A Night with the Poets"; Emir, musical horse; Rialto Quartet; Terley, human statue; Paul Conchas, Edna Ruby, and Boyce and Black.——THEATRE ROYAL (Oliver McBrien, mgr.).—"The Champagne Girls" Burlesquers. MIKE JONAS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Talford Sisters, singers and dancers, good; Gracie Deagon, soubrette, took well; Edwin H. and Kathyrin Deagon, travesty, caught the house; Chas. Zuter, ill. songs, good; Imperial Musical Trio, hit. GEO. FIFER.

NASHVILLE, TENN.

GRAND (Geo. H. Hickman, mgr.).—Week 23: Lipman and Lewis, two Nashville boys, "A bit of Stage Life," headliners and hit; Felix Adler, singer, established himself a favorite; The Rennee Family, character singing, good; Francisco, comedy conjurers, one of the most laughable acts seen here; Brown and Wilmot did a very pretty dancing turn; Frank Voerg, comedy musician, excellent, repeatedly encored.——CRESCENT (W. P. Ready, mgr.).—Mlle. Lazola, serpentine dancer, pleased; Herr Bowman, English magician, well received; Blille Graham, dancer, good; Seven Russells, negro minstrels, very good; The Cummings Trio, songs (fourth week), three to five extra songs at each performance.——CRYSTAL (W. H. Wassman, mgr.).—Best bill of season. Murphy Family, musical, hit; Aimee, serpentine dancer, went big; Raymond and Maggie Lee, rapid-fire conversationalists, good; Elijay and Clara Smith, travesty, good; Juvenile Smiths, sensational aerialists, went big.——DIXIE (Sudeknm & Williams, mgrs.).—Songs by Scotty and pictures.——NOTE.—A home talent minstrel show will soon be given by the Elks' Lodge.
J. P. MASTERS.

NEWARK, OHIO.

OHPHIUM (Geo. W. Lowrie, res. mgr.).—John Goss, clever act; The Campbells, musical, very good; The Ozaos, jugglers, excellent; Harris Beauregard and Company, best of bill; songs and pictures. FULLER.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Little Hip, the performing elephant, is the special attraction this week and the feats are wonderful; The Exposition Four, comedy musical, very good and went big; Laddie Cliff, added feature, received much attention all week; McKenzi, Shannon and Company, "A Shine Flirtation," received deserved plaudits; Barry and Wolford, a big hit with their parodies; The Six Little Girls and the Teddy Bear, featuring Everett Scott, immense; Camille Trio, especially good.
E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—William Hawtrey and Company, "Compromised"; Adolph Zink, Three Leightons, Permane Brothers, Rosaire and Doretto, Barry and Halvers and Rockaway and Conway.——GREENWALL (H. Greenwall, mgr.).—Harry Bryant's Extravaganza Co. is the attraction this week. O. M. SAMUEL.

PATERSON, N. J.

FOLLY (Monte Jacobs, res. mgr.).—"Rialto Rounders," pleasing entertainment to goodly numbers first half week. "The Lady Birds" finished the week.——EMPIRE (H. J. Bruggemann, res. mgr.).—Excellent bill to good-sized Lenten crowds. After the Monday matinee Eddie Kempson was replaced by The Roses, in a refined singing and dancing number. Tom Nawn and Company in "Pat and the Genii," scored heavily; Favor and Sinclair, in "Hogan's Flats," a scream; Chinko, juggler, good; Werden and Taylor, pleasing; Minnie Kaufmann, clever cyclist; Ethel McDonough, musical, at her best; Johnnie Johns, comedian.——NOTE.—Paterson Lodge No. 60, B. P. O. Elks, held their annual election March 31, at which the following officers were seated without contest: Albin Smith exalted ruler; Ormsby F. Potter, esteemed leading knight; Joseph Fairhurst, esteemed loyal knight; James Madden, esteemed lecturing knight; Leo M. Morris, secretary; Wm. Van Wagoner, treasurer; C. C. Shelby, tyler; Geo. A. Fischer, trustee; Edmund G. Stalter, representative to Grand Lodge; John H. Taylor, alternate.
FRANK E. EAKINS.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—John Terry and Mabel Lambert, impersonations of English characters, enthusiastic reception; Jnnie McCree and Company, "The Man From Denver," always amuse; The La Scala Sextet, won applause; Billie Clifford sings well as ever; Mr. and Mrs. Mark Murphy, popular and pleased immensely; Carrie De Mar sings some new songs very well and made a decidedly popular number; Peter Donald and Meta Carson, very clever; Winston's Performing Seals, very good animal act; The Allisons, Swedish characters, good; Leonard and Drawee, The Sisters Delmore, The Heistons, Morgan and McGarry complete a fine bill. P. S. C.

PITTSTON, PA.

FAMILY (Harry Scott, res. mgr.).—Al Raynor's Trained Dogs, hit of the bill; Raymond and Hess, comedy sketch, "Country Life," pleasing; The Three Juliens, acrobats, good; Earl and Bartlett, sketch, clever; The Coltons, eccentric comedy, well received.——DREAMLAND (Claude Westley, mgr.).—Pictures.——THE GEM (M. F. Early, mgr.).—Pictures. DAVE HEIMAN.

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PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week March 23: Regal Trio, featured, went big; Dierick Bros., strong, clever; William Spera and Company, "Jockey Jones," excellent; Lambert and Pierce, comedians, good; Loretta Boyd, comedienne, good; Butford and Bennett, pleased; Jean Wilson, ill. songs, well received.——GRAND (Jas. H. Errickson, mgr.).—Anita Hendrie, David Miles and Company, "The Marshall," hit; Hayes and Suits, singing and dancing, best ever; Vera De Bassini, songs, excellent; The Sidonias, scream; Grace Tempest and Company, clever singers and dancers; Lottie Meaney and Company, "The Bowery Bud," fair; Sadie Seward, ill. songs, very good.——FRITZ'S (Fred Fritz, prop.).—Billy Marco, Alice Fairbanks, Dan Hart, Jones and Raivelle, Rose Gilman, Lotta Goldman, Virginia Hayden, Prof. Morris, Fred Walters, Birdie Dillard, Jim Roe, The Kellys and Stock.——EDISONIA (Jos. St. Peter, prop.).—Pictures and songs.——ORPHEUM and HIPPODROME (Dillwyn Daniels, mgr.).—Pictures and songs.
W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lorenberg, mgr.).—Mlle. Zellie de Lussan, opera singer, heads one of the season's good bills; Claude and Fanny Usher present a most entertaining sketch; Ryan and Richfield, comedy sketch, excellent; Geo. Whiting and Melnotte Twins, a lively act, making a big hit; Hill and Sylviany, a strong feature; Dixie Serenaders, good entertainers; Chas. R. Sweet shows nothing new and passed with light applause; Tom Bateman, excellent; Herbert Cyril, fair. Among the others were Verona Verdi, The Taylors, Fox and Gray and Ed. Foster.——IMPERIAL (John P. Hill, mgr.).—Edmund Hayes' "The Wise Guy," the attraction; an indifferent show.
S. M. SAMUELS.

READING, PA.

ORPHEUM (James Van Reed, mgr.).—Bon Morris, good; Fred Fields, ill. songs, pleased; Geo. S. Banks and Billy S. Newton, fair; Mysterious Fontinelle; LaVine Cimaron Trio, well received; Sidney Gibson had some good songs; Howard's Musical Poules and Comedy Dogs, hit. Plenty of laughs.——Victor, Mecca, Star, Parlor and People's Theatres, ill. songs and moving pictures.
G. R. H.

SAGINAW, MICH.

BIJOU (W. A. Rosco, mgr.).—Josephine Gassman and her "Picks"; Gladys Lillian Carey, violinlste, won the audience; Jean Bentley, equilibrist, fine; The Adams Brothers, roller skates, good; Rose Munro, bagpipes, good.
MARGARET C. GOODMAN.

SALE LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 23: Hoey and Lea, Hebrew characters; Harry Allister, impersonating prominent people, well received; The Melani Trio, pleasing; Violet Dale, headliner, transforming powders into jewels; Cliff Gordon, monologue, was the hit of the evening.——CRYSTAL (J. H. Young, mgr.).—Week 23: Good vaudeville.——The Crescent (H. S. Mills, mgr.), and the Isis (Trent & Wilson, mgrs.), seem to have the call on the m. p. patronage.
JAY E. JOHNSON.

SAN ANTONIO, TEX.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Week 22: Fred. Butler, mimic, big hit; Billy Price, comedian, popular; Ruby Lusby, commedienne, fine; Price, Cohen and Lusby, laughing success; Ernest Blanke, impersonations, good.
CAL COHEN.

SANDUSKY, O.

MAJESTIC (Joe Howard, mgr.).—The Passion Play is being shown. Pearl Stokes and Viva Dunn, ill. songs, excellent; Eagle Quartet, very good.——GRAND (Dr. J. S. Hanson, mgr.).—Harry Hastings' "French Maids" Burlesque Company, March 30, capacity house. The olio contains Bessie Mackay, clever singer; Siddons and Shea, comedy playlet, very good; Clausen Sisters, singing comedienues, excellent; Himes and Lewis, comedy acrobats, very good.——FAMILY (Oscar F. Cook, mgr.).—Dramatic offering by the stock company. Vaudeville specialties between the acts by Clifford Minues and H. B. Marshall and C. D. Worth.——STAR (Brengartner & Trautlein, mgrs.).——Pictures.——THEATORIUM (Charley Reark, mgr.).—Pictures.——ROYAL (Gillard Brothers, mgrs.).—Pictures.
DOC.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Hickman Bros. and Company, "The Detective Detected," good act with many laughs; Harry Brown, singer and cartoonist, good; Franz, Cogswell and Franz, comedy cycle act, excellent; Bernice and Her Mascot, singing, fair; Ed. Dunkhorst and Company, "Her Boy Buster," very good.
MILLER.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Week March 23: Alpha Trio, hoop jugglers, good; Three Walton Brothers, "In Camp," well received; Musical Bennetts, very good; Clara Thorpp, songs, a hit; Ascott-Eddy Trio, acrobatic comedy, pleased; Porter J. White and Company, "The Visitor," excellent.——PANTAGES (B. Clarke Walker, mgr.).—Mantell's Marionettes; Orville and Frank, equilibrists, good; Polk and Collins, banjoists, pleased; Frank Clark, monologist, very good; The Three Kuhns, fine.
J. J. HUGHES.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.).—Alcide Capitaine made a very good opening number; La Viola, acrobatic dancing, good; Bradlee Martin Company, "Jess, Jack and Jerry," bring out a good many laughs; Clark, Bergman and Mahoney, responded to several encores; Binns, Binns and Binns had the house in uproars with their hilarious comedy; Jack Wilson and Company took well; Our Boys in Blue closed and scored strongly.——Bijou, Nelson and Elite, capacity houses with pictures and songs.——NOTES.—Billings and Stanton, two local boys, are rehearsing a new act to be brought out soon. —A merry war is going on between the Nelson and Bijou, each trying to outdo the other in the number of singers. So far the Bijou seems to have the lead, this week having four, while the Nelson has three.

STAMFORD, CONN.

LYCEUM (Anthony, Geronimo, mgr.).—Reynolds and Page, Irish comedians, went big; Mozarto, double musician, none better; Lou Hiltou, character sketch, a hit; Kentucky Rosebuds, pleased; Armagh O'Donaghey, Irish baritone, well received; Ray V. Murray, ill. songs, excellent voice.——NEW STAR (Tony Esposito, mgr.). —Lewis and Young, comedians, good; Dolly Harger, comedienne, pleased, as did Sadie O'Neil, comedienne; Edwards and Kernell, sketch, very good; Scofield, juggler, one of the best.——FAMILY (Herrick & Bloom, mgrs.).—Closed this week. A. T. Baker's Vaudeville Troupe billed for next week.——VAUDEVILLE (Anthony Geroulmo, mgr.).—Pictures.——PACIFIC (I. Silverman, mgr.).—Pictures.——NOTE.—Mr. Geronimo promises Stamford one of the finest "three-a-day" theatres in Connecticut when the Lyceum is remodeled.
HARRY KIRK.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Good business. Wm. H. Windom, blackface, very good; Faust Bros., musical, good; Chapman Sisters and Pickaninnies took the place of Yuill and Boyd, opening Monday night, singing and dancing, good. Allen Weightman, clay modeler, very good, took place of The Tanakas.——VARIETIES (Jack Hoeffler, gen. mgr.).—Burton and Brooks, knockout; Berry and Berry, good; Salvail, good; Leonard Kane, fine.
ROSS GARVER.

TOLEDO, O.

EMPIRE (Abe Shapiro, mgr.).—Al Reeves' "Beauty Show." Show good and brightly costumed.
SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Maude Hall Macey and Company, good in a strong playet; Al Leach and the "Rosebuds," clever; Lind, excellent; Leon Rogee, fair; Carlyle Moore, Ethelyn Palmer and Company, good; Mareena, Nevaro and Mareena, pleased; new pictures; big business.—STAR (F. W. Stair, mgr.).—"The High Jinks" held forth to fair-sized audiences. The Three Vaughy Girls, Beatrice Harlowe and Company and two added features, the Five Firoscoffs, jugglers," and the Gans-Herman fight pictures made good.——GAYETY (Thos. E. Henry, mgr.).—The old favorites, The Rents-Santley Co., headed by the peerless queen of burlesque, May Howard, drew bumper houses all week, and Manager Thos. Henry wore the smile which won't come off. Collins and Hart scored strongly with their act and this was an extra feature.——NOTES.—The annual benefit of the T. M. A. was held at the Royal Alexandra Theatre Friday afternoon and was a big success. All the companies in town contributed talent.—"When shall we three meet again?" was exemplified at the Gayety Theatre this week, where the ever green Rentz-Santley Co., which, like Tennyson's brook, keeps running on forever, is drawing capacity business. The charming burlesque queen, May Howard, who heads the company; Abe Levvitt, the proprietor, and Resident Manager Thomas R. Henry, the man with ideas which are being widely copied all over the burlesque circuits. A few years ago (a little over seven) May was cavorting in the merry merry of the Rentzes; Abe was the sometimes truthful agent, and Tom the hustling song book pusher with the troupe. Since then the three have buried their awful past and climbed up the ladder of life to the top.
HARTLEY.

TROY, N. Y.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsal 10).—"Commencement Day at West Point," with Mat Garner, formerly of this city, and Miss Ella Snyder, in the leading roles, was well received; Hilbert and Warren, pleased. Others on the bill are Dave Lewis, German comedian; The Country Choir, singing; Marie Dumas and Company, "January First"; Belle Hathaway and her troupe of trained monkeys, and J. Warren Keane in sleight-of-hand tricks.——LYCEUM (R. H. Keller, mgr.).—"Strolling Players" appear here for the first half of the week. Watson's Burlesquers fill out the last half.——NOVELTY (W. J. Fleming, mgr.).—Pictures.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—"The Lid Lifters," a pleasing burlesque organization, are here this week. The burlettas are "Oh! What a Night," and "The Devil Dodger," which seemed to please the patrons of this house. The comedians are John Jess, Lee Hickman, Frank Collins, Frank Wakefield and Ben Walker. The female portion includes Hattie Mills, Thelma Alton and Maud Ellston. All work well. The vaudeville portion incindes: Collion and La Belle, dancers, good; Kelly and Bartlett, knockabout comedians, laughable; Hattie Mills, chanteuse eccentrique, well liked; Wakefield and Walker, comedians, scored; Captain Gaston Borderverry in rifle shooting, extra attraction, big hit.——NEW LYCEUM (Eugene Kernan, mgr.).—Campbell & Drew's "Avenue Girls," in "Tom, Dick and Harry," a musical farce, are billed this week. The principals are Joseph Emerson, John Hanson and Dave Conroy, three clever comedians. The female portion is led by Libby Blondell, Carrie Thomas, Jeanette Sherwood. The musical numbers are all pretty and well arranged. Between the acts several specialties are introduced by Rose and Ellis. Libby Blondell amused the audience for fifteen minutes.
BILLY BOWMAN.

WATERTOWN, N. Y.

BIJOU (O. W. Hesseigrave, mgr.).—Ill. songs and pictures; Ruth Irwin, contortionist, phenomenal; David Voude, crayon artist and comedian, good.——STAR (W. P. Landes, mgr.).—Arthur Borland, ill. songs; Edna E. Bristow, soubrette, excellent; Norman Weyand, song and dance specialty, very good.——WONDERLAND (W. P. Landes, mgr.).—Ill. songs and pictures; American Newsboys' Trio, very good; F. A. Chagnon, mimic, a hit.——THEATORIUM (J. Rothstein, mgr.).—Pictures.——Orpheum Theatre is dark this week.
ODELL.

WHEELING, W. VA.

WONDERLAND (H. C. W. Rogers, mgr.).—Onetti Sisters, gymnasts, striking acrobats; Howard and DeLeon, novelty equilibrists, very well received; Elliott and Harrison, singing and dancing, very novel; special scenery; Little Garry Owens and Company, very good; John Reilly, hoop rolling act, well liked.
C. M. H.

VANCOUVER, B. C.

ORPHEUM (E. J. Donnellan, mgr.).—Week March 23: Rialto in "The Artist's Dream," excellent; Hallen and Fuller, "Election Bets," riot; Connors and Aldert, comedians, very good; The Two Roses, musical, fine; Leo. Cooper and Company, in "The Price of Power," hit; John Van Syckle, ill. song, good.——PANTAGE'S (G. A. Calvert, mgr.).—Bee Sisters, well received; Arthur Houston and Company, juggler, fine; McGloin and Shelley, singers and dancers, very good; Murphy and Willard, excellent; B. B. Vincent, ill. songs, good.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Redford and Winchester, burlesque juggling, went well; Willie Weston, singing comedian, made good; Chas. B. Ward, Katherine Klare and Company, "The Twin Flats," went big; Lyons and Parker, musical and singing, caught the audience; Farrell-Taylor Trio, "The Minstrel Man," was full of life; Emma Carus, comedienne, good; Wills and Hassau, equilibrists, did some very clever work.
W. M. SHUMAN.

YOUNGSTOWN, O.

LYRIC (Frank Baker, mgr.).—Wayne G. Christy and Rose Rice in attractive sketch called "Scenes in a Dressing Room"; Three Cain Sisters, pleasing singing and dancing act; John A. Dee, clever acrobatic dancer; Ruth Arnold, neat singing specialty; John A. Murray, ill. songs.——THE GRAND (Joseph Schagrin, mgr.).—Cole and Johnson in "The Shoo-Fly Regiment."
C. A. LEEDY.

ZANESVILLE, O.

QUIMBY MARBLE FRONT (W. C. Quimby, mgr.).—Harrison King, monologue, good; Keyes Sisters, singing and dancing, fair; Bert Morrison, good; Don Fayblo, dancing, good; Metropolitan Trio, singing and dancing, good; Cogan and Baucroft, comedy skating, very good; The Owens, sketch, fine; El Rico, juggler, fair; Mr. and Mrs. Lew Stanley, sketch, good.——GRAND (Johnson & Talley, mgrs.).—Geo. Van and dog, very good; The Roofs, comedy, pleased; Ethel Russell, singing and dancing, good; Percy Fulda, comedy acrobat, fine; De Marino, magician, pleased.
F. M. HOOK.

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VARIETY

VOL. X., NO. 5. APRIL 11, 1908. PRICE TEN CENTS.

STAIR & HAVLIN CONSIDERING BURLESQUE OR VAUDEVILLE

The "Popular Price" End of "The Syndicate" May Use Houses for Variety Shows Next Season. "Popular Price" Business Not Flourishing.

Indirectly it becomes quite evident that Stair & Havlin, the theatrical firm controlling the "popular price" amusement field, are seriously considering the use to which certain of their theatres may be put in the employment of variety shows, and the indications are Stair & Havlin incline very strongly just at present to burlesque.

It has been repeatedly stated of late that the waning season has been a disastrous one for the "popular price" attractions playing the Stair & Havlin time. The firm directs and operates about 200 theatres in the United States and Canada, covering all the principal cities and towns of both countries. It is bound to "the syndicate" by written agreement.

It has been commonly talked about that any number of their houses in the larger cities were on the market, and at one time it was said a combination would be effected with William Morris, giving that organizer of an independent vaudeville chain a complete circuit of houses at once. Mr. Morris denied any deal of the sort was in contemplation, and he is not connected with this latest report.

Other rumors of the possible purchase of the entire Stair & Havlin business have been going the rounds, but nothing developed. With only two classes of shows bringing a steady profit for the past five months, Stair & Havlin have hit upon the burlesque "wheel" scheme as a possible remedy, being debarred by "the syndicate" agreement from encroaching upon the "$2" pasture.

Inquiries have been quietly made regarding the burlesque end of theatricals, and these queries have reached the managrs who compose the opposition Eastern and Western Burlesque Wheels.

Little belief is placed in any reports that Stair & Havlin will try vaudeville. This is looked upon as quite out of the range of happenings, but that the burlesque business might be taken a fling at has many believers.

A number of the plays and players now in musical pieces on the Stair & Havlin time are thought to be in contemplation by the firm for a class of entertainment to be termed "Better Burlesque" at the same scale of prices now prevailing at the regular wheel houses. An announcement of a character to indicate as much will not surprise the wheel managers.

The Western and Eastern Wheels have had this season seventy-four burlesque shows travelling over its circuits, and the prospect for next season is that they will have eighty. In a large majority of the cities played, the two wheels oppose each other, and in a great many of the towns, looses are said to accrue to both sides by reason of this situation.

MEET IN CHICAGO.

Chicago, April 9.

The annual meeting of the executives of the Orpheum, Kohl & Castle and Anderson-Ziegler interests was held in the Majestic Theatre building. Among those present were Martin Beck, M. Meyerfeld, Jr., C. E. Kohl, George Castle, John J. Murdock, George Middleton, M. C. Anderson and H. M. Ziegler.

Nothing of importance leaked out.

ROGERS BROS.' BIG PRICE.

If the Rogers Brothers play vaudeville it will cost the vaudeville managers $5,000 weekly, say the German comedians, so the "if" will stand far awhile yet.

DENY COLLINS AND HART SIGNED.

B. A. Myers, agent for Collins and Hart, who were reported last week to have received the first contract for a native act issued by William Morris for next season, entered a denial this week.

Mr. Myers stated no contract had been received by the act, nor had they signed any issued by the Morris office. Engagements for next season, said Mr. Myers, were for abroad only, which would have to be set back before other time could be accepted.

STRICTLY BUSINESS.

Chicago, April 9.

For three weeks preceding the engagement of Nat Wills, at the Columbia, St. Louis, the management hit upon an idea to advertise the comedian by having his picture thrown on the moving picture screen. A special slide was made for that purpose.

When Mr. Wills received his salary for the week on Sunday last, he found a slight deduction in the amount, with a receipt for 30 cents, charging him up with the cost of the slide at 10 cents a week.

BOYS' BAND BOOKED.

The Hungarian Boys' Band, a foreign musical organization, will play in America for the first time on June 8 at the Fifth Avenue Theatre.

Pat Casey placed the number this week. Some time in vaudeville will be spent by the thirty-three youthful players who compose it, and the band will then take to the open air resorts.

DICK TRACEY MISSING.

Richard Hoffman, professionally known as Dick Tracey, has not been heard from since last Sunday. His friends and the White Rats are making a search to ascertain his whereabouts. Any information should be forwarded to the Rats' headquarters immediately.

Mr. Tracey left his home, 232 East 14th Street, on Sunday, with $200 on his person, ostensibly to check baggage at the Grand Central station. Since leaving the house he has not been seen nor heard from.

S.-C. TAKE OVER WIGWAM.

The New York Sullivan-Considine office announces that the circuit has taken over the Wigwam Theatre, San Francisco, formerly run as a vaudeville house by the Western States Managers' Association.

The first S.-C. bill playing this week is made up of Henri French (his opening week on the circuit), Marco Twins, Pekin Zouaves, and Marzella's birds.

It was reported that the Sullivan-Considine people had also secured another house in Oakland, but this could not be verified.

VICTORIA ENDS IN OMAHA.

Vesta Victoria will end her season at the Orpheum, Omaha, week May 10, returning direct to New York from that point.

The Englishwoman is playing under a Klaw & Erlanger contract which will then expire.

A week of vaudeville at Atlantic City may again be tried by her as the star, after which she will return home. Her plans contemplate a return visit early next season, and it is believed she will reappear as a star in the legitimate houses.

Omaha is the most Western point Miss Victoria has penetrated in the United States.

Next week Miss Victoria is the heavily carded feature at the Majestic, Chicago, a house which has not made it a standing rule to advertise any of its acts heavily.

In the preliminary announcement of the English singer's appearance there the management says: "For the first time in a Chicago vaudeville theatre which was designed for and is exclusively devoted to vaudeville."

Miss Victoria appeared twice at the Auditorium here, when that large playhouse was operated by Klaw & Erlanger as one of the firm's chain of vaudeville theatres.

TEMPLE CLOSING FOR REPAIRS.

For the first time since the Temple, Detroit, opened for vaudeville (ten years ago), it will be closed three weeks this summer for necessary repairs.

The work will commence July 6. The Temple will re-open July 27.

POPULAR PRICED SHOWS FOR BURLESQUE.

A large number of the shows now appearing on the popular priced circuits will be made over during the summer and placed in the burlesque wheels for next season.

"Happy Hooligan" will be one. It will be slightly revamped and an olio inserted between the acts. The original organization will travel in Australia. "In Gay New York" will also be seen in the houses of the Eastern Wheel.

MUSICAL LEADER ENJOYS CHANGE.

Philadelphia, April 9.

Evidently all musical directors of burlesque organizations are not of the same trend of mind regarding the extra labor involved for the "Chorus Girls" night. Neil Sullivan, the leader of "The Kentucky Belles" at the Trocadero last week, said, referring to the story in VARIETY last Saturday of the Eastern Wheel musical men objecting to overwork, that he is happy to have something turn up to relieve the continual grind of playing the same music nightly for forty-two weeks. Mr. Sullivan says the "Chorus Girls" or any extra attraction requiring different music, is most welcome to him. Mr. Sullivan added as a recipe: "Let them go and play at Coney Island, and get a good variety experience. Most of our best vaudeville leaders graduated from there."

TERRY AND LAMBERT.

In 1900 while Jack Terry and Mabel Lambert were playing at Pastor's, Harry Cadle, the London agent, who was in New York at that time as representative for Oswald Stoll, the big English manager, saw them, booking the act on the other side for eight weeks. They remained over there eight years in "A Bit of East Side New York Life."

Mr. Terry and Miss Lambert's likenesses are on the front page, two of Mr. Terry's being in character. They have returned from the foreign travels, and are reappearing in American vaudeville at the Colonial this week. Mr. Terry claims San Francisco for his home; Miss Lambert, San Jose.

A series of character sketches coming under the head of "English Types Seen Through American Eyes" is the present Terry-Lambert offering.

EDWARDS WOULDN'T TAKE THE MULE.

One Gebhardt, a maker of properties, has made Gus Edwards defendant in a suit to recover the cost of making a papier-mache mule for one of Edwards' vaudeville acts, afterwards refused by Edwards on the ground that it was not the sort of mule he wanted.

The transaction and Edwards' brutal refusal to harbor the mule is discussed with the dignity of an international treaty in the papers filed in court, but the reason for Edwards' unaccountable dislike to Gebhardt's mule is not clear. The creator of the "prop" declares with passionate conviction that the mule was in every respect a proper animal of workmanship and antecedents beyond question. However, when the animal is mentioned it is described as "said mule" in the maker's affidavit, and this may have had something to do with its rejection from refined vaudeville.

MONTREAL FILLS OPEN WEEK.

With the opening of next season, Montreal will fill in the present open week left on the Eastern Burlesque Wheel, caused by the withdrawal of the Wheel from Scranton and Bayonne.

For next week, Sam Scribner's "Big Show," which would have "laid off" otherwise, will close up the time by playing in Trenton and Camden. This may be followed by other companies until the close of the season, but the dates are not regular stopping places for the Eastern shows.

STOCK BURLESQUE FOR YOUNGSTOWN.

Youngstown, O., April 9.

The mystery of the burlesque theatre which is to hold forth here has been partly cleared up by the announcement that the Empire will be remodelled and given over to a stock burlesque policy. The house was formerly a moving picture establishment. Already these members have been signed for the organization: Ed Lowry, Al H. Fox, Jack Lewis, Robert Wright, Ella Caine, Kitty Coleman, Nellie Garber, Ida Caine, Blanche Coleman, Catherine Caine and Clarice Temple.

SUMMER POLICY AT EUSON'S.

Chicago, April 9.

Sid J. Euson contemplates running vaudeville and moving picture shows at his Clark Street theatre during the idle burlesque period.

Mr. Euson, in his house last season, conducted the best burlesque stock company ever given in Chicago.

COLUMBIA COMPANY MOVING.

About May 1 the main offices of the Columbia Amusement Company (Eastern Burlesque Wheel), now located in the Sheridan Building, will remove to the office section of the new Geo. M. Cohan Comedy Theatre, at Forty-sixth Street and Broadway.

Sam A. Scribner, Herbert Mack and M. Shea will take up their belongings in the offices of the company and travel with it.

HURTIG & SEAMON LOSE CASE.

A verdict of $4,700 was rendered against Hurtig & Seamon this week in the Supreme Court by a jury called to decide the amount of damages Henrietta Lee Morrison was entitled to for breach of contract by the firm.

Miss Morrison alleged she was engaged for three years, but upon her refusal to wear tights in "Me, Him and I" was dismissed. About $9,000 in all was demanded. The jury found for her, less the amount of earnings she has received since the case was instituted.

SHIFT IN ROUTE.

Washington, April 9.

"Sam Devere's Burlesque Show," billed to play Washington this week, did not, on account of the route sheet of the Empire Circuit being changed about.

"The California Girls" filled the engagement, and the Devere show is "laying off" this week. It will play Baltimore next week. "The California Girls" will jump to Philadelphia to play the week.

Ryan and Richfield have been booked for forty weeks next season over the United time.

HERRINGTON SELLS OUT.

Following the closing of the Star, Scranton, Pa., as a stand in the Western Burlesque Wheel, Alf G. Herrington, the owner, has sold his Empire Circuit franchise for that city together with his show "The Lady Birds." His connection with the burlesque circuit ceased Saturday night.

The Empire Circuit has taken over the show and will operate it as a property of the corporation, being either part of a newly organized pool, or being handled by a member of the organization designated by the executive committee.

Herrington had five weeks still to play this season. The consideration received by the Scranton manager is unknown.

STOCK CHORUS FAILS.

Washington, April 9.

The extra chorus of twelve girls who have been working in Washington and Baltimore, changing weekly, was discontinued last week. It proved unsuccessful.

The girls filled the stage, and that is about all. They were "green," spoiling the work of the show's chorus.

CUTTING OUT PASSES.

Washington, April 9.

The managers of all of the theatres in this city held an important meeting last Friday in reference to stopping the newspapers from asking so many passes each week. The papers have been receiving four tickets for each performance, or eight passes daily.

The managers propose to limit the passes in the future.

The papers have raised the advertising rates, and the managers have refused to pay it.

DAMAGES FOR "THE HOOK"?

Toronto, April 9.

Toronto is all stirred up. Is, can, may, shall or will a damage suit hold good when an "amateur" has received "the hook"?

That is what bothers Toronto's amateurdom. Manager Thos. R. Henry, of the Gayety, is threatened. Mr. Henry gives amateurs a chance weekly, and one night a nice young man, all dressed up, attempted to sing.

The gallery yelled for "the hook." As the upper portion of the theatre was making more noise than the singer, to secure peace, Mr. Henry ordered that the request of his patrons be complied with.

They do say the amateur got that hook good and right. He admits himself everyone who formerly knew his proper name has forgotten all about him, excepting he received "the hook." They all talk about it, and the damages will include a bill for loss of dignity, loss of clothes, and other infractions of what the "amateur" considers the correct thing. Mr. Henry is the Barkis. He sees an "ad."

WALTER VINCENT RECOVERING.

Walter Vincent, of Wilmer & Vincent, is now in Norfolk. He is very much improved in general health, and as soon as the weather settles in the North he will return to New York. He is expected back in a week or ten days. Meanwhile he is looking over his firm's Southern properties.

IRWIN RESIGNS AS CENSOR.

Chicago, April 9.

Fred Irwin, who has been in and around Chicago since the Star and Garter opened, as censor of the incoming Eastern Wheel burlesque attractions, resigned, and will travel with his "Majestics."

Mr. Irwin's "Big Show" will open at the Casino, Philadelphia, about June 1, for an indefinite period. Mr. Irwin will remain in the Quaker City to superintend the equipment of his two shows for next season. The "Majestics" will be augmented and made more elaborate, and the "Big Show," Mr. Irwin says, will be a big musical production, the largest he ever organized, employing fifty people.

FEHR'S NEW SHOW.

Chicago, April 9.

Chas. J. Burkhardt, Allen Wightman and Williams Sisters have been signed by J. A. Sternad for the new Western Wheel burlesque show which will be organized in Chicago for Herman Fehr, of the Empire circuit.

ANOTHER STAGE MARRIAGE.

Violet Duseth, a dancer in the "Parisian Belles" burlesque company (Western Burlesque Wheel) was married on the stage of the Empire Theatre, Newark, N. J., Saturday night, to Rodney M. Shepard, a New York man.

The ceremony was performed by a local justice of the peace in view of the audience just after the last performance of the engagement. The couple came to the city, the company playing the Eighth Avenue this week.

Shepard was introduced to the dancer some months ago by a mutual friend who was a candidate for her hand. Since then Shepard followed the company about a good deal until wedding bells rewarded his persistency.

PICTURES IN LAWRENCE.

Lawrence, Mass., April 9.

The regular vaudeville season at the Colonial closes to-night. Next week the policy will be moving pictures and three acts weekly, until the house is finally closed for the season.

MI$$ ROTHERT,
of COOKE AND MI$$ ROTHERT
("The Yankee Doodle Boy and Girl.")

VARIETY

A Variety Paper for Variety People.
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Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone {4022 / 4023} 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

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INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

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Vol. X. APRIL 11. No. 5.

Buckner, the cyclist, will leave in about ten days for another European trip.

The mother of Leon Laski, the attorney, died on Tuesday, last, at the age of 63.

The Seymour Sisters have been compelled to cancel future time on account of illness.

Melville and Higgins are playing at both Keith's and the Orpheum, Boston, this week.

Villiers and Lee, the "sister" act, have signed with Clark's "Runaway Girls" for next season.

Anna and Effie Conley have been booked by Lykens & Levy for 35 weeks of United time next season.

Maurice Goodman, attorney for the United, will return from his Southern trip on Thursday next.

Charles Michel, not "Michel Callus," as erroneously reported, is the present cashier of the Marinelli office.

Patrice produces her new sketch by Herbert Hall Winslow at W. L. Dockstader's Garrick, Wilmington, next week.

Dick and Barney Ferguson make their first Eastern appearance as a team at Pastor's April 20, booked by Wilton.

Earl Gerome, late of Baker and Gerome, is appearing as "Zula, the Living Bullet," in the new "thriller" at the Hippodrome.

Norah Bayes joins "Nearly a Hero" on Easter Monday, filling the place which will have been then vacated by Ethel Levey.

Two productions are in hand by Harry Leonhardt to be shown within the course of a month or six weeks. Both are sketches.

The engagement of Maude Corbett ("Stunning Grenadiers") and Charles Emerald (Karno Company) will shortly be announced.

Hibbert and Warren will spend 40 weeks on the Western time next season, having had their contracts placed by Lykens & Levy.

Lee Harrison will leave "The Soul Kiss" at the end of the season. He has arranged for vaudeville time next year on the United circuits.

Born, to Mr. and Mrs. Claude H. Long, of Fort Mayne, Ind., a ten-pound girl. Mr. Long is the business manager of Al G. Field's Minstrels.

Bert Breen, who has been resting at Saranac Lake for the greater part of the winter, has gained ten pounds in weight since arriving there.

W. S. Harvey and Company have finished their Klaw & Erlanger contract, and have been booked over the United time by Alf T. Wilton.

Miss Everett and Company in "Stranded," a new production "put on" by Harry Leonhardt, are playing Keith's, Providence, this week.

Mr. Hymack returned to England last Wednesday. He will show over here again next season. The Marinelli office is looking after the contracts.

Keno and D'Arville will go over to England with B. Obermayer, who sails on April 28. Mr. Obermayer may take with him also Rice and Prevost.

Mabel Russell, formerly of Bruno and Russel, has been cast for a part in the Gus Edwards' musical show, which comes to the Circle a week from Monday.

Mr. and Mrs. Jimmy Barry may have a new act at the Colonial next week according to the billing for the sketch. William Barry has been added to the cast.

W. B. Irons and Mildred Stoller (Mrs. Irons) have engaged with Weber & Rush for next season. Mr. Irons will manage the show which Miss Stoller will head.

M. and Mme. J. Chartieau and T. E. Price, formerly of Louise Agoust and Company, sail for Paris April 16. They will return next season with a new act of their own.

The Circle Theatre musical revue is scheduled to open out of town Monday, with James J. Morton in the leading role, George Evans having retired from the cast.

Ben Harris, former manager of "The Gay Morning Glories," has returned to that organization, replacing Clarence Burdick, who managed the show for a few weeks this season.

Stella Martine, formerly with the "Sultan of Sulu," is soon to enter vaudeville in a sketch now being written by Frank Tannehill, Jr. Miss Martine will be assisted by Lolo Yberri.

The past week was exceptionally quiet up to Thursday. Reports indicated slow business generally, and less vaudeville bookings were entered into than for a couple of months back.

Al Sutherland and his wife (Julie Ring) have engaged passage on the "Amerika" to sail for Europe on July 2. While on the other side, Mr. Sutherland will arrange for his foreign branch offices.

The Gotham, on East 125th Street (Sullivan & Kraus), is giving a moving picture exhibition on Sundays instead of vaudeville which formerly obtained on that day in the Western Wheel burlesque house.

The announcement that Amelia Stone will be a principal in "The Gay Musician," a new musical piece, which opens at the Garrick, April 20, removes her from the possibility of a vaudeville engagement, as was reported.

Percy G. Williams will have a "legit" new act at each of his three larger houses next week. Zelie de Lussan appears at the Colonial, Yorke and Adams at the Alhambra and Billy B. Van and Rose Beaumont, Orpheum.

Ada B. Deaves and William Baker King were married in Manila, Philippine Islands, Feb. 12. The Walter E. Deaves Company will play several of the towns in China containing a European population and then go into India.

J. Percival Hyatt, the English agent, has obtained a verdict against the Cottrell-Powell Troupe on a commission claim. The act claims that it was not able to be present at the trial of the suit and has asked to have the case reopened.

Hereafter the "Rome, Mayo and Juliet Burlesque Minstrel Show" will be known as "Rome, Mayo and Jolliet Travesty Minstrels," with the same personnel as at present. The act reaches New York the latter end of this month.

"The Last of the Regiment," a singing and comedy act, composed of six people, and featuring Alex. Cameron, late of the Olympic Four, is a Billy Burke vaudeville number which had its first vaudeville showing out of town this week.

Stuart Barnes will appear at the Empire, London, for eight weeks commencing June 15 next, booked by Geo. Homans through Somers & Warner, the London agents. The Empire is a Moss-Stoll house. Mr. Barnes is reported to have "tried out" there one night during his visit in London last summer.

The Six English Belles, with "The Gay Morning Glories," will work with five girls only for the remainder of the season, Ebby Felix, the tallest of the sextette, having severed connections with the troupe. Miss Felix, who is a daughter of the well-known Continental clown Felix, sails for Hamburg, Germany, in a few days to sign a marriage contract with a German naval officer.

Harry Hanson, the burlesque magic comedian, and who, up to three years ago, was the comedian of Fields and Hanson, is in a critical condition at the General Hospital, Boston. Mr. Hanson was removed to Boston after seven months' confinement at the Cook County Hospital, Chicago. He is recovering from nitric acid burns, and hopes to be out by summer. At present he is helpless, requiring assistance to move about.

F. Kitamura left for the other side this week. Fred Brant, the general manager of the Kitamura enterprises, continues in that capacity. Mr. Kitamura will place the Osaki Troupe at Buda-Pest while he is abroad; also secure further engagements for the Kitafuki Troupe, another of his acts now on the continent. The Kitamuras will go out with the Buffalo Bill show this season, and the Kita-Banzais have been contracted for over the Western time next season.

Salt and pepper sets are the souvenirs given to the women in all parts of the house attending the performances at the Grand Opera House, Syracuse, this week. They are of a composition resembling china, with stationary tops, being filled from the bottom. The sets cost Jules Delmar $1.25 a dozen. They were a "job lot." The female occupants of the twenty cent seats are seeing the show at one-half the usual price net to the box office, according to this valuation. Mr. Delmar purchased 3,300 sets.

"The Clipper" made a departure this week. It might be called now almost "yellow." The deceased had a column on "Up to Date Dress Talk." That "up to date" is the funniest line "The Clipper" ever printed, but, of course, the matter is "plate stuff," so the "editorial" end receives no credit. "The Clipper" mentioned VARIETY, too, during the discourse on the fashions. It said, speaking of dresses, "they come in a great variety of shapes." And actually the paper used *motifs*—just like that. Now, please, Mrs. Clipper, don't write the American News Co. again threatening to sue for libel because it circulates VARIETY with this in it. We are going to treat you gently hereafter. The American News asked us to, but even the News Co. knows you have a sheet of your own to answer, although it doesn't know you haven't a staff to write one.

PANTAGES HERE.

Alexander Pantages, the young vaudeville Hercules of the Northwest, arrived in New York last Tuesday, his first appearance here. Mr. Pantages is in cities in that section of the country which will be the scenes of opposition between his houses and the newly affiliated Orpheum-Sullivan-Considine vaudeville theatres. The latter go into action next fall.

While here it is thought Pantages will outline a policy to secure acts of a grade which can combat the Orpheum's shows and arrange for bookings with that in view.

It is said Pantages will build in San Francisco and Butte, placing two more of his houses as opponents to the Orpheum and S.-C. string.

On Thursday Ed Ackerman, of the Western Vaudeville Managers' Association, with which Mr. Pantages' houses are associated in the booking department, also arrived in town.

BILLIE REEVES IN REVUE.

That famous "drunk" of Karno's "Night in an English Music Hall," and the leading pantomimist of all the Karno comedies, Billie Reeves, has been engaged as one of the features for the forthcoming Ziegfeld revue, "The Follies of 1908," to be presented atop the New York Theatre the first week in June.

Mr. Reeves will have a role in the piece not calling upon him for the delivery of any dialogue whatever.

Up to the time of the opening, Mr. Reeves will continue in vaudeville with the Karno comedians in his original characters.

GRAND OPERA HOUSE LEASED.

A well founded report this week stated that Cohan & Harris had secured the lease of the Grand Opera House, and would take possession with the season of '09-'10. The deal was made with Howard Gould.

There had been a rumor that William Morris was after the theatre, but it is learned Mr. Morris turned down the house, when he found it would be necessary to lease the entire building in which the theatre is located.

RATS' DOUBLE BENEFIT.

Two benefits on a single night fall to the White Rats on the evening of April 26. At the Liberty and New York Theatres, both given to the organization for the occasion by Klaw & Erlanger, a vaudeville performance will take place, special attention being given to bolster up the program for the Liberty, where a Sunday show is rare.

E. F. Albee, of the United Offices, has granted permission to any act playing in a United house on that date to appear at either of the shows, and monster bills are expected at each.

The revue, which was to have been a feature, written by Harry Mountford, will probably not be seen, owing to the uncertainty of bookings which would permit of a cast being selected and rehearsed.

WALTER JONES MARRIES.

Chicago, April 9.

Walter Jones, the comedian, married Blanche Deyo this week.

GRAU AT IT AGAIN.

Robert (Bob) Grau has "pulled" another "lemon" for the unsophisticated vaudevillian. Mr. Grau is an adept at the game of handing out the juicy lime. If the reports are true, this is just a trifle worse than the others.

Last week the agent shipped a show to Cummings' Opera House, Fitchburg, Mass., a Julius Cahn house. Grau placed the show on a 65-35 division, he to receive 65 per cent. of the gross receipts, and furnish the bill.

The salaries of the seven acts, exclusive of the feature, mounted up to $280 on the week. The headliner played for ten per cent. of Grau's share, with a Grau guarantee of $100.

Up to Friday night the show is said to have drawn in $625 gross, and Grau is reported to have stated that it would be swollen to $800 by Saturday's performances. On the $800 calculation this would have netted him $520, sufficient to pay the salaries and incidental expenses, leaving a balance.

After the Saturday matinee the company rebelled, but were advised by the house manager to give the night show to perfect their claims in order that no technicality might be taken advantage of by Grau under his contracts.

This they did, and upon finishing the night performance, were handed $50 to divide, giving each $4.30 for the week's work, barely sufficient to bring them back to New York.

Over the long distance phone, Grau promised he would be at his office on Monday morning to settle everything, but on Monday no one in the office of Bellows & Gregory, the theatrical agents at 1440 Broadway, where Grau hangs out, would furnish any information as to his whereabouts. A black haired young woman who seemed tired of her job, snappily answered Grau was out when a VARIETY representative called.

A young woman, one half of a "sister" act, who looked more fitted to recline on a hospital cot than go tramping about for Grau, said she would lodge a complaint with the License Commissioner. Several times during the day she had vainly sought the agent. The "sister" act had engaged for the week for $40, and received $4.30 along with the others.

IS PAT CASEY RESPECTABLE?

The respectability of Pat Casey, the agent, this week was put to the question by the telephone operator at Martin's restaurant. It had not been decided at the hour of going to press. Mr. Casey claims he is.

The query arose innocently. Harry Leonhardt, of the United Offices, wished to speak to Mr. Casey on an important matter Monday noon. Inquiring for him in the offices, Mr. Leonhardt was informed the agent had gone to lunch. "Call up the hotels around here," directed Leonhardt of the United's manipulator of the switchboard. Several answered Mr. Casey was not a diner, but when Martin's was reached, the telephone operator asked with her nose in the air: "Repeat that name, please."

"Pat Casey," replied the United.

"This is a respectable place" was the retort, and the transmitter was heard to fall with a bang.

VAUDEVILLE'S BILL POSTER.

Vaudeville has a bill poster of its own. David Robinson, manager of the Colonial, is the man who will care for the artists' own "paper." Mr. Robinson has organized "The Vaudeville Bill Posting and Print Agency," with present headquarters at 242 West 41st Street.

Arrangments have been made with two of the largest bill posting plants in New York for the exclusive privilege to post the artists' own sheets in select spots over New York and Brooklyn, and Mr. Robinson is going after the business of attending to the wants of acts in this direction quite strongly. The "Print" portion of the agency will turn out the lithographs or billing which will be posted by the other division, although any paper an act may carry will be taken care of.

Considerable experience in this line attaches to Mr. Robinson's management of his new enterprise. Early last Fall Robinson assumed charge of all of Harry Houdini's own paper scattered about the city "circusing" the handcuff king, and has handled the billing matter for several other artists who have appeared in the city since.

Mr. Robinson deems the present the moment to step to the fore as "Vaudeville's Bill Poster," as an act billing itself nowadays is becoming a common occurrence.

SECOND HOUSE IN NEWARK.

Newark, April 9.

The Newark papers have had reports of the old church on Market Street having been taken for a vaudeville house next season, playing shows at from ten to thirty cents.

Considerable space has been given to the subject. John P. Martin, treasurer of the United Booking Offices, is mentioned as having secured the premises. Other United people were after it. The repairs will be costly.

GOTCH TURNS DOWN ENGLAND.

An offer this week made by Harry Day, the London agent, through Harry Houdini to Frank Gotch, who mastered Hackenschmidt in the recent wrestling contest, for Gotch to appear in the London halls, was answered by the wrestling champion of the world saying engagements on this side would hold him here until fall.

Hackenschmidt left for home this week. He was very popular in England, and is reported to have saved $250,000 from his earnings there. Gotch is now playing with a burlesque show in the West. There has been some talk of showing him in vaudeville, but it is not looked upon as likely. Many stories are afloat regarding the wrestling contest.

This week in Chicago Gotch is the extra attraction with the "Reilly and Woods" show. He is reported to have arranged a scenic production, including wrestling, for vaudeville.

COULDN'T GET FIFTH AVENUE.

Overtures made by William A. Brady for the Fifth Avenue Theatre for next season were not entertained by the Keith-Proctor management, and the present policy of vaudeville in vogue at the house is to be continued, according to the present plans.

CUT OUT IMITATION.

Philadelphia, April 9.

After the first performance last Monday afternoon Edna Luby cut out her imitation of Alice Lloyd singing the "Lovelight" song. Miss Luby using the "mirror effects." It is surmised an intimation was given Miss Luby this would be the best course to pursue since Miss Lloyd had copyrighted the song and effects, besides refusing permission to be imitated in it.

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Tom McNaughton, husband and manager of Alice Lloyd, said this week no consent had been asked by or given to Edna Luby to imitate Miss Lloyd in any of her songs, but that he had been informed the report from Philadelphia was correct, and Miss Luby gave up singing the song after the first performance.

Mr. McNaughton, when asked how his attorney, Geo. M. Leventritt, of Leventritt & Brennan, 115 Broadway, had been enabled to copyright the "business" of an act not at all connected in any way with dialogue or a story, or which could be construed as a dramatic production under any pretext, declined to go into the matter, referring the inquisitor to Mr. Leventritt, but assuring him the "mirror effects" were duly copyrighted, and the restraint of anyone attempting to "lift" the "business" would follow the attempt.

Mr. Leventritt, when seen, said it was purely a legal matter which he did not care to discuss. The attorney added there was no doubt the "mirror effects" or "business" of the song had been fully covered by the government issuing the copyrights, and he was prepared to enter any court in behalf of his client (Miss Lloyd) for the protection of her material.

The subject of copyrighting or protecting the "business" of an act where it is distinct from a dramatic composition has often been under discussion, but as far as known no one up to the time of Mr. Leventritt securing Miss Lloyd's copyrights had successfully protected an act in this particular.

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Washington, April 9.

Three copyrights have been issued to guard against Alice Lloyd's "Lovelight" song and "mirror effects" being copied without her consent. They are on record in the office of the Librarian of Congress. Two of the copyrights refer directly to the "business" of the song, and are ingenious in their scope, covering in detail the "business" which is aimed for in the protection.

THREE PRODUCTIONS SAME DAY.

The music publishing house of Charles K. Harris has decided to celebrate July 4 this year on April 20. That day three musical pieces open, the publishing rights to the music in each being held by Harris.

"The Hotel Clerk," with Elfie Fay in the lead, opens at Philadelphia; "Lil Mouse," by A. Baldwin Sloane, takes its initial dip at Atlantic City, and "The Flower of the Ranch" returns to New York proper at the Majestic, with Joe Howard and Mabel Barrison in the traces.

The last-named piece held forth at the West End, Harlem, earlier in the season.

HAMMERSTEIN'S ROOF, JUNE 1.

The opening snow for the eleventh season of Hammerstein's Roof Gardens will take place on June 1, as per an announcement made this week by William Hammerstein.

The official title of the Roof hereafter will be "Hammerstein's Roof Gardens." Heretofore, the aerial warm weather resort has been titled "The Paradise Gardens," but Mr. Hammerstein's has cut the "Paradise" through many picnic grounds favoring his first selection by also using it.

The portion of the roof immediately covering the Victoria Theatre will be entirely redecorated for the coming summer, and the remainder, topping the Belasco Theatre, is to have many rural features added to the permanent supply of "farm" products which have always been displayed for the delectation of the visitor.

The foreign features of the initial program, appearing in New York for the first time, will be Alexia, the widely famed dancer abroad, and the Franco-Russian Troupe of dancers.

Faith invincible is held by Mr. Hammerstein in Alexia, who is the star of the bill. During the reign of Genee at the Empire, London, the Hammerstein catch was the premiere at the Alhambra, the other large music hall in the English metropolis. For ten years Alexia occupied this envied position, and while no claim is made that she is a ballet leader of Genee's pretensions, Mr. Hammerstein does not hesitate to say that Alexia in her own and original styles has no equal in the world.

She is the originator of the "Tourbillon" mode of dance, and this has been renamed for New York "The Dance La Tornado." Alexia, in motion, is a composite replica of all the well known dancers of foreign countries, combining all from the Spanish to the Russian in her movements, and adding for variety her own steps.

Owing to the limited engagement which could be accepted over here, the loss of time in travel, and the transportation of her four assistants, Alexia placed her weekly figure at a height which she did not believe Mr. Hammerstein would consider, but the manager, upon his recent trip abroad, agreed to the terms, causing Alexia to become the highest priced foreign dancer ever appearing in America.

Her act is about twenty minutes in length, concluding with a pantomime in which her chief assistant, M. Orpheo, is prominent.

Alexia's costumes, Mr. Hammerstein believes, will be a revelation as well as a sensation to New Yorkers. It is the most extensive wardrobe he has ever seen.

The dancer can play a month's engagement, changing her dress either three or four times at each show, and never wear the same costume twice. Alexia will remain on the Roof for four weeks.

During the balance of the summer season Mr. Hammerstein has a number of important feature acts to present. The full complement of the opening bill has not yet been wholly selected.

The Brighton Beach Music Hall, under the personal management of Dave Robinson, will open June 15. Mr. Robinson has the seashore house for the summer, playing vaudeville, booked direct by him.

CASEY AGENCY INCORPORATED.

The Casey Agency has incorporated. Its capital stock is $10,000. The officers are Pat Casey, president; M. W. Livingston, vice president and treasurer; Morton Fishel, secretary.

Mr. Livingston is the confidential man for Klaw & Erlanger, and the custodian of "The Syndicate's" funds. Mr. Fishel is an attorney.

An April 15 the Casey Agency takes possession of a suite of offices on the seventh floor of the St. James Building. It will remove to that location from the New York Theatre between then and May 1.

SHOES INSTEAD OF FLOWERS.

Toronto, April 9.

Maude Hall Macy, who played here last week, is still wondering who it was that presented her with a pair of shoes over the footlights during her Friday night performance.

Miss Macy had just spoken the line, "Here's where I lace up me Sorosis," when a dainty pair of boots came flying across the footlights, and fell at her feet.

"Gee! I've been handed flowers and mash notes aplenty," she gasped, "but this is the first time anybody eased me a pair of kicks." And the point of the whole pleasantry was that the boots fit perfectly.

"WIDOW" INJUNCTION REFUSED.

In the United States Court last Tuesday, Judge Ward declined to sign an injunction restraining Gertrude Hoffmann from appearing in an imitation of Ethel Jackson as "The Merry Widow."

Henry W. Savage made the application. The justice stated there seemed to be some doubt as to Mr. Savage's claim to the title, and left it for the higher court to decide.

On behalf of Miss Hoffmann, it was contended "The Merry Widow" had been adapted from a play called "L'Attache d'Ambassade," produced in Paris in 1861. According to the affidavits submitted at the hearing, the play in book form has been published, and a copy is now at the Astor Library.

In refusing the temporary injunction, the court said:

"A preliminary injunction should only be granted on a perfectly clear case, and as I have doubts as to the complainant's title, the restraining order is vacated and the complainant left to prove his rights on final hearing."

The decision caused much comment during the week.

LOUISE GUNNING WILLING.

If the salary point is adjusted to Louise Gunning's pleasure, Miss Gunning will play vaudeville in and about New York whenever the managers are ready.

While in Chicago, Miss Gunning received several tempting offers from C. E. Kohl in person, but preferred to return home for a short rest. She is now in the city looking over her home, from which the singer has been long absent.

BERNARD AND SEELEY; NEW ACT.

Chicago, April 9.

Mike Bernard and Blossom Seeley had their first metropolitan showing at the Olympic last week. They are under the management of J. A. Sternad. The act will return to the Majestic next week.

NEW KEITH HOUSE.

Cleveland, April 9.

Announcement was made Monday that B. F. Keith would build a $125,000 theatre on the West Side this summer, to be opened probably about October 1, next.

The location will be the Wieber property, at the corner of Detroit and Pearl Streets. The theatre is planned to seat 2,200 and it will embody every modern device.

The decision to build was reached after several fruitless efforts to buy the Majestic Theatre. The policy of the new house will combine stock with high-class vaudeville.

RINGMASTER'S JOB FOR EVA.

Erie, Pa., April 9.

Cole Bros., the circus proprietors, have addressed an offer to Eva Tanguay to tour with their outfit this summer as "ringmaster." The note, which is published at length in the local newspapers, mentions no terms, but details a host of inducements, among which are exemption from parade, private dressing tent, all expenses (including maid, hotel bills and a private section in sleeping car) and all kinds of feature advertising.

The circus men cite the fact that Fanny Rice has considered a proposition from the Ringling Brothers to become a clown.

"PASSION PLAY" AT DUMONT'S.

Philadelphia, April 9.

The Eleventh Street Opera House, "Dumont's Minstrels," opened as a moving picture establishment on Monday of this week with the "Passion Play" as the principal offering. The picture show is only for the Summer season, according to the announcement of the management.

OPERA IN HIPPODROME.

Cleveland, April 9.

The regular season of the Hippodrome will close April 25. The following Monday Mr. Featkenheuer will install a grand opera company there for four weeks. The company will be largely recruited from the San Remo Opera Company, which was brought over here by Russell, of London.

VAUDEVILLE CORPORATIONS.

Albany, April 9.

The following corporations, with variety names among the incorporators, were recorded here this week:

Cleveland Theatre Company, Buffalo; capital, $50,000. Directors—John Kreitner, Michael Shea and William W. Pierce, Buffalo, N. Y.

Myers & Levitt, New York (amusement devices); capital, $2,000. Directors—Montiffore G. Kahn, 99 Seaview avenue, Long Branch, N. J.; Sinclair C. Nussbaum, 1,856 Seventh Avenue, New York, and Agnes Breiterman, 650 Leonard Street, Brooklyn.

Wilmer & Vincent, Inc., New York; capital $1,500. Directors—David Steinhardt, 1,133 Broadway; Sidney Wilmer and Max Spiegel, 1402 Broadway, New York.

McMAHON ARRANGING PRODUCTIONS

It looks as though Tim McMahon intended to become an out and out producer by next season. He has under way now "The Gliding Girls," a new "girl act," which will be played entirely in "one," and has undertaken the presentation of Maddox and Melvin in "The Home of Rest," to be placed on the stage next Fall.

These, together with others Mr. McMahon has in view, will be under his management; also the present acts, "The Pullman Porter Maids," to be made an elaborate scenic novelty, and "The Watermelon Girls," which Charles W. Shrodes manages.

ORGANIZE HEBREW ACTORS.

After several unsuccessful attempts, the Actors' Union has finally thoroughly organized the Hebrew actors of the United States into a branch union holding a charter from the main body. The task was made difficult by reason of the existence of two rival Hebrew actors' unions. These have been merged and are now known as the Hebrew Actors' Protective Union.

This body consists of six sections: legitimate, variety and chorus people in and out of New York City.

The membership roll contains 800 names of men and women, thoroughly organizing the Hebrew stage in this country and Canada under the banner of the Actors' National Protective Union.

AUDITORIUM'S SUMMER REVUE.

Chicago, April 9.

A revue will occupy the Auditorium during the summer. W. D. Nesbitt, who prepared "The Girl Rangers" last summer, is writing the book. Albert Von Tilzer will furnish the music.

The production will be made under the personal direction of George W. Lederer.

CHICAGO WANTS MARDI GRAS.

Chicago, April 9.

A. P. Daniels, of Daniels' Scenic Studio, this city, has been appointed chairman of the theatres and amusements by the Chicago Association of Commerce, an organization composed of the most influential business and professional men in the city.

The plans of the Association are to "boost" amusement enterprises and Chicago.

Mr. Daniels is now endeavoring to interest a number of well known commercial firms to support his movement to hold a carnival in Chicago on the order of the Mardi Gras in New Orleans.

So far he has met with encouragement, and the probabilities are that the Chicago Association of Commerce, through Mr. Daniels, will promote the affair by next fall.

SEASON CLOSED IN JERSEY CITY.

Keith's Theatre in Jersey City closes for the season to-night. On Monday moving pictures will become the attraction, to continue until Sept. 1. This is likewise the last week of vaudeville this season for Percy G. Williams' Novelty, in Williamsburg. Pictures will be exhibited there as well.

WILLIAMS AND WALKER IN VAUDEVILLE.

Following the close of their engagement in "Bandanna Land," about May 30, Williams and Walker will spend a few weeks in vaudeville. Lykens & Levy have arranged the weeks of June 1, 8 and 15 for them on the Percy G. Williams metropolitan time.

LLOYD'S SECOND SHOW.

In addition to "Happy Hooligan," which will be sent on tour over Great Britain next season under the management of Herbert Lloyd, Mr. Lloyd has arranged to produce in England as well "The Millionaire Tramp," with Jules Walters in the principal role.

Mr. Lloyd arrives in New York during May to remain two weeks only.

ROCK AND FULTON ADVERTISING.

William Rock and Maude Fulton, recent comers to vaudeville, are strongly advertising themselves around New York, on the bill boards and in the streets.

This week the act is at Hammerstein's, and from 125th to 14th Street, their own "paper," posted at their own expense, may be seen informing the public where they are. It was up for a week before their appearance there.

During this week twenty-four "sandwich" men have been parading Broadway and other heavily travelled thoroughfares telling the same story. Rock and Fulton are "circusing" themselves, and at an expense, it is estimated, of not less than $250 weekly, at least for the Hammerstein engagement. About the only "paper" the act has missed up to twelve sheets is "snipes."

Mr. Rock said, regarding the advertising campaign he is indulging in, that his object was to make "Rock and Fulton" so strong a drawing card in and about New York that next season and thereafter, they could, by frequent change of act, play around here continuously.

MAJESTIC'S OPENING SET.

Chicago, April 9.

The Majestic, Milwaukee, opens April 20. Two shows a day will be given. The building represents an outlay of $1,500,000 and is one of the finest in America.

The opening bill so far arranged will consist of Wm. F. Hawtrey and Company, Hengler Sisters, Walter Jones and Blanche Deyo, Bessie Wynn, Batty's Bears, Jack Gardner, Royal Musical Five, Gaudsmidt Brother and Kinodrome pictures.

D'ORSAY UNDISMAYED.

Undismayed, Lawrence D'Orsay visited the United Booking Offices on Tuesday, presumably in search of further engagements, or to discover the possibility of any.

Mr. D'Orsay played at the Fifth Avenue last week. It was the only week he held a contract for.

One of the leading lights in the United, when informed that Mr. D'Orsay was in the offices, exclaimed: "What? You don't mean he has come back?"

ANOTHER PUBLISHER MOVING UPTOWN.

Francis, Day & Hunter, the English music publishing firm, with its American branch at 15 West 30th Street, will move uptown. Frederic Day, the manager of the New York office, announced this week the branch would shortly be located at 1364 Broadway.

Mr. Day also said his father, David Day, the head of the firm, might reach New York within a month to meet his sister, Beatie, who is on her way here from Australia.

Miss Beatie left London, going to the Antipodes to look the field over and establish an Australian connection for her father's firm.

"The Masqued Woman," a mysterious singer reputed to possess a wonderful high note and vocal range, is the sensation of London just now, appearing nightly at the Alhambra. Her identity has not been penetrated.

JULIAN ROSE'S PRICE UP.

As per advices received during the week, the tale was told that Julian Rose, who had appeared for the first time abroad at a Moss-Stoll house in Birmingham, England, had raised his salary $200 weekly after the first show, with good prospect of receiving further time at the advanced figure, said to be larger than the salary received by Mr. Rose at home.

The success of Mr. Rose abroad has brought a great deal of expectancy to many acts which intend to visit Europe on speculation between now and Summer.

A vaudevillian, lately returned from England, said, this week, bearing on the subject: "I wouldn't advise any act to go over there unless an opening for a 'try-out' under proper conditions were assured. Once over, an act will be 'cinched' if the circumstances are known, and, anyway, it will be very difficult to secure an opening date.

"There are acts and acts over there now awaiting a chance to show, but are held back. If American acts take a chance, it will be a poor gamble, in my opinion, and they want to at least take enough money along to return home with."

ROOF ENGAGEMENT SETTLED.

Contracts were signed a few days ago between Jack Singer, Alf G. Herrington and Henry Pincus, for the engagement of "The Behman Show" on Madison Square Roof this summer. The deal was made more than two weeks ago, but the final papers were not signed until the return of Charles Shafer, a representative of Herrington's, who had travelled to Cleveland to inspect the Singer show.

DE KOVEN'S OPERETTAS.

The production department of the Orpheum Circuit will go into action at full speed shortly with four operettas, the music for each selected from either of Reginald De Koven's successful operas, "Robin Hood," "Rob Roy," "Foxy Quiller," "The Highwayman," "The Red Feather" or "The Crusaders."

Librettos for the miniature musical pieces will be secured from over one hundred which have been submitted by unknown authors who have taken the opportunity presented by Martin Beck, the Orpheum's general manager, in Mr. Beck's recent statement.

The books selected will be revised by Robert B. Smith. The productions will be made under the direction of Charles Feleky, the director of the musical portion of the Production Department.

"THE LOVE WALTZ" PRODUCTION.

Announcement is made that on Monday, April 20, at Keith & Proctor's Fifth Avenue, Jesse L. Lasky will give his New York premiere of "The Love Waltz," the latest of the Viennese operettas. It plays next week at the Maryland Theatre, Baltimore. It carries a chorus of men and women, every one over six feet in height. Audrey Maple is the prima donna and Celia Valerius has the comedy role. The company will carry two wardrobe women, a stage manager, an electrician, a business manager and several extra musicians.

Mrs. Dan McAvoy (Georgie Kelly) opens on the big local time next week at the Alhambra.

DAZIE'S IMITATORS.

Dazie, the daisy danseuse, who, as everyone knows, created that sensational novelty, "Le Domino Rouge," is paying the penalty of fame by having her name and dancing numbers extensively copied. While she believes "imitation is the height of flattery," still Dazie objects, on the ground that the palpable imitation deceives the public and her friends.

Earlier this season the daring agent in advance of the "Bon Tons" (Eastern Burlesque Wheel) announced in the advertisements of that production, "Mazie, the Original Rouge Domino," but this was soon discontinued, as it was done without the sanction of Weber & Rush, the owners of the show.

"Wine, Woman and Song," at the American this week, advertises "Le Domino Rouge" as a feature, and in Vienna at present the principal attraction is "The Masked Dancer."

The star "chooser," though, is a dancer who boldly proclaims herself, on her letterheads, "Le Domino Rouge, the Original Girl in the Red Domino." She is writing the following letter to vaudeville managers:

Mr. Percy G. Williams,
St. James Bldg., New York.

Sir:—I wish to draw your attention to my act, which is a sensational novelty. I open my act with a classic dance. I then dance a buck and wing, each dance lasting four and one-half minutes. I close the act with the "Genee's Hunting" dance, doing all the horse steps and jumping the hurdle. This act is danced entirely on the "toes." I change from dancing dress to riding habit. Am masked on and off the stage. Act is entirely in (Red), billing especially. Has always been a headliner. Could you give me the week of April 13th. Salary $20.00 per week.

LA DOMINO ROUGE.

Dazie, to whom the above letter was referred by Mr. Williams, has placed the matter in the hands of her attorney, William E. Hills, 154 Nassau Street. Although never expecting to appear in the masked novelty again, she intends to take advantage of her patent and copyrights to prevent misapprehension and deception.

"TEN DARK KNIGHTS."

The "Pickaninny" Band, composed of eight colored youngsters and two men, will be presented by B. A. Rolfe some time next month. Mr. Rolfe has dubbed the act "The Ten Dark Knights." A feature of the company dwelt upon by the producer is that each member can play, sing, dance, and is a guaranteed comedian of color.

Another of the Rolfe productions to follow the closing of the season will be "Colonial Days," which will supersede in vaudeville "The Colonial Septet," the musical organization of brasses which has toured the circuits for three successive years.

"The Septet" plays its last engagement in July next, when its members become a part of the new act, which will be increased numerically by Mr. Rolfe.

"Colonial Days" is called "A Musical Story," and will treat of Virginia, having special sets and drops. It will be an elaborate offering. Brass instruments only will make the music.

Fred Niblo has succeeded Geo. Abel on the White Rats' Board of Directors. Mr. Abel resigned.

Thirty-one applications for membership were recorded at the Tuesday night meeting of the White Rats. Eighteen initiations took place.

BENEFIT REALIZES $4,500.

The benefit to the Kruger Fund given under the auspices of the New York "Evening Globe" at the Academy of Music last Sunday night became a big success as a "show," and financially. Four thousand five hundred dollars was turned over to the Memorial Committee.

The direction of the affair had been in the hands of Sam H. Harris, Geo. M. Cohan and Pat Casey. Mr. Casey acted as stage manager, assisted by William Torpey, stage manager of the New York Theatre. The stage crew of the New York, together with its orchestra under the leadership of Max F. Schmidt, contributed their services to the occasion.

An audience which packed the vast Academy found a swift-running, amusing bill for their entertainment. For an impromptu program, such as benefits are, this one was notable for its excellent and uniform applause-winning numbers.

Bert Leslie, who presented himself and company, could not appear, due to regulations prohibiting settings. Fred Niblo, Rock and Fulton and others were acknowledged by Mr. Casey in a neat speech which closed the show, as among those who had tendered their services.

A bevy of girls disposed of all souvenir programs long before the curtain went up, and during an intermission allowed for the sale of photographs of Alice Lloyd, the same young women disposed of about 200 of the autographed pictures within three minutes.

Grace Dean opened, followed by Max Witt's "Singing Colleens," Billy S. Clifford (who just came in town, appearing in street clothes); Alice Lloyd (three songs, and missed her programmed position at the Alhambra, as did The McNaughtons, who were ready to go on at the benefit); Bonita (in three numbers from "Wine, Woman and Song," with the choristers in costume); Daizie (who stopped over while en route from Washington to Boston with "The Follies of 1907," presenting her mechanical doll dance, assisted by William C. Schrode); Mr. O'Hara, of "The Big City Quartet" (who sang a composition by two members of the local fire department); Mabel Berri, Lawrence Grimm and the chorus of "Fifty Miles From Boston" (en route from Philadelphia to Providence), in the "Firemen and Flames" number; Jack Norworth, with Dave Stamford at the piano; Norah Bayes, who sang a new song, "Nothing Troubles Me," with "Patricia Salome" in costume (green hat and sash), and Walter Sinnott in impersonations of Harry Lauder.

During the evening a prominent booking representative of a well-known circuit connected with the United Offices sent a request to the rear of the theatre for a "pass for two." It is the first occurrence of the sort at any benefit held this season. He did not receive "the pair."

JAILBREAKER TO TOUR.

Hastings Clawson, manager of the late William H. Wood, who was drowned in the Gulf of Mexico a short time ago, has entered into an agreement with Cunning, the jailbreaker, for a tour of Central and South America, beginning very shortly. Cunning is now with a melodramatic company. A small company of Americans will be carried.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Minneapolis, April 4.

Editor VARIETY:

In your issue of March 21, you had an article which was one of the most malicious, violent and untruthful writings we have ever read.

The person who wrote it is not deserving the name of a man, but is instead a contemptible cur.

You said in your paper that we advertised ourselves as "the worst show on earth," which makes you a liar, point blank. We have always advertised our act as one of the best, and we would not be far from the truth if we said the best.

Yes, we played the little theatre on State street, Chicago, for one week. Was that a crime? We would play this little theatre one hundred times before we would play The Majestic or any other theatre in Chicago when booked by such men as * * *

Although we have the best act in vaudeville and are the best drawing card on the stage, we have no swelled head, as some others have.

We have had more knocking since we went into the theatrical business than any act in the history of the world, and we have come to no other conclusion why this is done except we are not of the character of these unprincipled editors and managers who have done the knocking and slandering. *Cherry Sisters.*

(The Cherry Sisters are slightly mistaken in their statement that the article said they advertised themselves as "the worst show on earth." It mentioned the general opinion which obtained regarding their act when appearing at the New York Theatre several years ago.—Ed.)

Cleveland, April 7.

Editor VARIETY:

I wish to make a denial of any intention to present "The Memphis Students" with Miss Ringgold. I am working with Mrs. Kemp, and Mrs. Kemp only.

Bob Kemp.

McKeesport, Pa., April 7.

Editor VARIETY:

I see the man's name who is using the title of "The Man in White" is Phil Jean Barnard, who claims that the title never got him a day's work. If that is the truth, he should stay off it, and get a title that would get him the good work.

He says he holds copyright No. 10,838. He must show me. If Mr. Barnard would go up to the United office and ask Mr. Bray, Mr. Martin Beck or Mr. Clark Brown, or any of the old-time managers and agents, they will tell him who is the original "Man in White." I worked for Mr. Bray, when he was manager of the Orpheum, Los Angeles, in '96.

This ought to put an end to any further discussion. *John J. Welch,*
(Welch and Earl.)

Bridgeport, April 7.

Editor VARIETY:

You advertised a letter for me March 28. I sent a self-addressed envelope requesting you to send the letter to Waterbury, Conn., but it never reached me.

Last Saturday my name was again in your letter list, and I sent another self-addressed envelope, in which you sent my letter to Waterbury.

I have had the same trouble before, and have been unable to get any trace of letters, so can't imagine what the trouble is, unless there is someone else using my name and getting my letters. I wish you would kindly publish this in the Artists' Forum, and if there is another using my name, getting any of my mail, he may see this and correspond with me.

Charles Van.
(Charles and Fannie Van.)

April 7, 1908.

Editor VARIETY:

Once more Mr. Chas. Ahearn tries to excuse his using two of my ideas by saying some one told some one else that some one else did the "shoe wheel" ten years ago.

Now, in reply to Mr. Ahearn I will say I saw all the bicycle (safety) acts that were on the stage, ten, twelve or fifteen years ago, and I wish to tell him he knows not of what he speaks.

He once more displays his ignorance of the history of trick orders by mentioning Mr. Sid Black, Lee Richardson, etc., as old-timers. If he had mentioned Joek Brown, Selbini-Gillette Family, Stirk Family-McAnney, Haeker and Lester, Wilmot-Maltby, Barber-Kaufman, Powers Brothers or my father-in-law, Bill Villion, he would have been nearer the mark. These are the old-timers.

In conclusion, Mr. Ahearn, do not reply to this by saying you knew a man who did tricks in the Ark, but be on the level and cut out my wheel tricks. I say once more for the benefit of pikers that the little gear eccentric wheel and "shoe wheel" are strictly my own original ideas.

W. E. Ritchie,
(The Original Tramp Cyclist).

St. Louis, April 4.

Editor VARIETY:

I trust you will find room in the Artists' Forum to straighten out the question: Who has the right to do "Mush," Rawls and Von Kaufman or Goforth and Doyle? In a criticism of the latter, you made mention that both *should not* use the same material, and whoever has the right should retain it.

You are right. Goforth claims *he* has a right to do it, "because it is an old 'nigger' act"; but I dispute that claim because he isn't doing a version of his own, but has copied my version, my mannerisms, etc.

I have been doing the act about seven years, and I have had it in vaudeville over four years. I am the one that has the reputation of being the first to produce same in vaudeville.

Simply because I am doing a condensed version of an old act (filled in with my own original material), does that signify that any one has the same right to it as myself? If that's the case, I have no more to say. Most *all* acts are taken from some old idea. I am writing this not to advertise myself, but to prove who has the right to the act.

No matter what the discussion may be, I shall be silent from now on, although I will say this: that if my right to this act is disputed by Goforth and Doyle, I believe I can give exact date and place when Mr. Goforth, who was a trap drummer at the time, saw my act. *Will Rawls,*
(Rawls and Von Kaufman).
Permanent Address, Saratoga Hotel, Chicago.

En Route, April 5.

Editor VARIETY:

There has been mailed to me from Dallas, Texas, a folder, which is being used to advertise a soubrette who is appearing in Texas houses. The soubrette, in the folder, signs herself as "Merrily, Cherrily and Verily Yours." The "Merrily, Cherrily and Verily" very strongly reproduces my own handwriting. I think you well know my scrawls.

The above is original with, and has been used by, me for the last ten years. I think it is very presuming on the part of the soubrette. Possibly the Texas air is exhilarating to the nerves.

I think you will admit, as well as all others who read this letter, that for a number of years you have all been very familiar with my "Merrily, Cherrily and Verily Yours." *Fanny Rice.*

Des Moines, Ia., April 4.

Editor VARIETY:

I wish to warn artists of J. H. Shaw, manager Lyric Theatre, South McAlester, Okla. I hold an I. O. U. for part of salary for week Jan. 5, which has not been paid.

Mr. Shaw and his wife, Mlle. Alma, promised faithfully to send balance of salary due, on following Wednesday, but failed to keep their word. Later I received a letter with another promise that did not materialize. I have written repeatedly, but received no reply. I have the names of several other acts that I know positively were obliged to leave McAlester with I. O. U.'s or promises.

This house was on the Hodkins Circuit, but Mr. Hodkins cancelled his bookings there.

Clever Conkey complained of this kind of a deal in VARIETY last November.

C. S. Auer,
(The Auers).

GETTING LICENSE REPORT READY.

Commissioner Bogart of the License Bureau is at work on the annual report of his department. It will show that there are now about 160 theatrical agents holding employment agency licenses in Greater New York as against between 50 and 60 when the present Commissioner took charge two years ago.

On Feb. 1 the bureau was able to announce that for the first time since the opening of the institution, there was not in the city a single theatrical agency unlicensed, or, so far as could be found out by investigating, any conducting an agency business in violation of the law. Outstanding licenses expire May 1, and applications are now being received for the year 1908-09.

Among new applicants are R. C. Mudge, P. J. Casey and Lykens & Levy, the latter having held separate licenses before.

Martin Beck, with Morris Meyerfeld, Jr., returned to New York on Thursday.

OBITUARY

James Williams died at the County Hospital, Chicago, March 30. He was sick but a few days. The deceased was a member of the Johnny Ray Company, and was at one time in vaudeville under the team name of Williams and O'Neil. A widow survives in Providence, R. I.

Minnie Sinn, sister of Mary Sinn, who is with "The Rialto Rounders," died suddenly last Wednesday.

Harry Nagel, father of Geo. Nagel (Nagel and Adams), died April 3 at his home in Newark, N. J. He was aged 47 years and at one time travelled over the theatrical circuits giving sparring exhibitions. Of late years the deceased conducted a hotel on Bloomfield avenue, Newark.

Maxwell and Dudley have been obliged to cancel their time owing to the death of Miss Dudley's (Mrs. Maxwell) grandmother.

Mrs. Emma Harris, mother of Laura Harris (Cartmell and Harris) and Tommy Harris, Jr. (Harris and West), died April 2 at Baltimore. Tommy Harris, her husband, and the deceased played in "variety" days as "Tommy and Emma Harris." They were well known and popular. Mrs. Harris was 49 years of age at her death. She retired from the stage twelve years ago, having commenced her professional career in 1869.

"MR. SKETCH TEAM."

By MAMIE CHAMPION.
("Runaway Girls.")

Don't quarrel with your wife, Mr. Sketch Team,
Because your act doesn't go.
She's doing as much as you are;
Don't expect her to be the "whole show."

How many times you "crush her"
After your turn is o'er,
When saying "You worked rotten to-night.
Now don't do it any more."

Sometimes she will answer you laughing,
Although in her eyes there are tears,
When thinking of how she's struggled
Along with you for years.

So, instead of that constant nagging,
Every time the act "don't go,"
Don't blame it on the other half,
It's not *always* her fault, you know.

If you'd say now and then to her kindly:
"Old girl, you worked great to-night,"
I think, Mr. Sketch, you'd be better,
And "the act" would "go" all right.

TED MARKS' BIG JUBILEE.

Ted Marks' ninth annual jubilee at the New York Theatre to-morrow is looked forward to. Among those to appear are Victor Moore, Alice Lloyd, Connie Ediss, Peter F. Dailey, Louise Dresser, George Beban, Walter C. Kelly, William West, The McNaughtons, Sidney Booth and Company, Eddie Leonard and Boys, W. C. Fields, Imro Fox, Alan Coogan, Elgie Bowen, Barney Bernard, James J. Morton and Lee Harrison, master of ceremonies, the Wellmon Brothers and their Black Scotch Brass Band, and a few surprises.

LONDON NOTES

London, March 28.

The Variety Artists' Federation was sued in the Westminster County Court yesterday by an ex-member, Leonard Mortimer, for a week's salary lost during the strike. Mortimer was non-suited, and ordered to pay costs for both sides. This makes the fourth successive case started against the Federation by members of the Artists' Protective Association that has been thrown out of court. The above organization was started by a few seceders from Federation ranks, including ex-Secretary Frank Gerald, Mortimer and Hoffman of the sketch party, and Harry Mountford, who is now, I hear, prominently identified with the White Rats of America.

Weather prophets predict a fine summer, and as last year's was the worst ever, one is due per the turn-about theory and the doctrine of averages. The Franco-British Exhibition, opening May 1, will bring many visitors from all sections, and a Mexican Exhibition will open at the Crystal Palace the same date, while Earl's Court will give us a Hungarian Exhibition.

At Wakefield Frank Matcham has been engaged to put up a new music hall by the Opera House management. At Harrogate, Manager Peacock of York is at the head of a new Hippodrome. The new Barrasford hall at Nottingham will be an imposing structure. Northampton Opera House opens Easter as a variety theatre, and a new syndicate opened the Liverpool Tivoli last Monday, after it had been closed for some weeks.

Frederick Villiers, the famous war correspondent, will open at the Hippodrome next Monday, giving short, crisp lectures with bioscopic accompaniment, on his adventures with Kitchener at Omdurman and Chitral, at Modder River, and at the surrender of Port Arthur, all with bioscopic accompaniment.

The Musical Cuttys have made a big hit at the Empire, and are being noticed in theatrical papers as American, though in truth all English born, and from up in The Midlands. The Mowatts are succeeding greatly with their beautiful club juggling display. At the Oxford The Kinsons (including Bates of Wood and Bates fame) were at once in warm favor. Tom Costello resumes at the London Pavilion next week, after an illness of over three months.

George Booker, of Booker and Narvis, who complained of illness on his return home last Wednesday evening, was found dead in bed Thursday morning. Heart failure, the doctor said.

A wrestling season is on at Hengler's April 6, W. Bankier (Apollo, the strong man) supervising things.—Oswald Stoll has acquired the Broadway Theatre, New Cross, for dramatic productions, and the Birmingham Bordesley Palace is also dramatic now.—Ernest Edelsten has dissolved partnership with J. Laurie Graydon, son of the senior Graydon, and established an agency of his own.—Barnard's Palace, Greenwich, is advertising a Grand Amateur Carnival, with a 20-guinea pianoforte as first prize.—Lieutenant Walter Cole, the old-time ventriloquist, has had the misfortune to lose his wife.—George B. Reno and his comedy Zouaves are effective additions to the bill of the Empire this week.—Charles Barnard re-opened the Elephant and Castle Theatre last Monday, but not, as once anticipated, with variety, melodrama having the call.—News comes from Cape Town that Little Tich went on strike the opening night, refusing an encore and saying, "What is it you want me to do?" Then some one got gay in the gallery, whereat Tich made a grimace at him, when the tumult increased. Precise details are lacking, but we will get them when Tich lands in. Presumably some one must have gotten fresh on his hands, as Tich is a most pleasant and accommodating chap, though, like other small people, not afraid of the big folk.

The V. A. F.'s are very proud of the grand success of the charity matinee pulled off under their auspices at the Theatre Royal, Birmingham, for the benefit of the sufferers from the Hamstead Collieries disaster. The program was wonderful, including such big guns as Vesta Tilley, Eugene Stratton, Wilkie Bard, Harry Lauder, etc. The theatre was packed to the walls, while hundreds were turned away.

At South Shields two new halls are crowding in, a three-tier house by Barrasford seating 3,000, and another, in which Arthur Moody, of Blyth, is interested, seating 2,500. At Maidstone last Monday the Palace of Varieties opened on the Sylvester Circuit, and is a handsome hall seating 1,200, built cantilever style without pillars, and with house furniture costing $7,000. It has waiting rooms for the twice-nightly queues, where music and refreshments are available.

Thomas Barrasford's new house at Barcelona is the Novelties Theatre, and he and Mr. Dance have joined hands with Mr. Juan (John) Elias, the former proprietor. If business is satisfactory the house will be rebuilt later. The Circo Parish, Madrid, does not open until April 18. From that time forward it is always sure of a good business.

AMERICANS IN WALES.

Cardiff, South Wales, March 28.

The patrons of the Cardiff Empire are critics to the backbone. Oswald Stoll, the head of the Moss-Stoll tour, is ever busy in ferreting out the best turns possible for this (his nursery) and the tour generally.

During the past few weeks there has been a genuine sprinkling of American and Colonial talent, particularly American.

Amongst the noteworthy were Wood and Green, fresh from their Australian triumphs; King and Benson, and Paul Barnes. The two former acts pulled down the house at each performance (twice nightly), vociferous encores being a common order of things, whilst the last-named (Mr. Barnes), a monologist of the best type, made a terrific hit. *H. Jones.*

GERMAN NOTES

By OLD NICK.

Berlin, March 30.

Max-Berol Konorah, the I. A. L. president, was welcomed to Berlin and is in charge of the lodge affairs. There are a number of applications coming in, and members can leave their business and differences in the hands of the president, who will see that they get what is coming to them.

Koch, the champion wrestler, won the first prize of $2,500 at the Winter-garten tournament. Whether wrestling is suited for a first-class vaudeville house may be answered by saying NO!

Circus Bush concludes its winter season in Berlin April 1, and opens at Breslau the 2nd.

Mons. Gadbin, in a high dive on to a polished slide about three feet wide, was killed last Sunday night. The unlucky fellow came down, striking the platform on his side, and fell down head first into the ring. He died during the night. I hear several copy acts are practising. Perhaps this will check them.

The Apollo Theatre is provided with a good program, as follows: Zelia Trio, gymnastic; Hedy Stanwem, parodies; Rolf Raphaely, caricature sketches; "Four Black Diamonds," transformation, comedians and dancers. These men of the South are a real good success. Spadoni, juggler and gladiator, well-known. Les Four Athletas, Olympic act, one of the most pleasing on the program. Four fine shaped, good looking women, doing some good work in the strong line gracefully.

Yvette Guilbert was at this house for two weeks.

Josef Modl, humorist, opened the 16th. Josef is an Austrian humorist and has caught on with the Berlin public.

Circus Sidoli is doing good business at Dusseldorf.

Circus Beketon did good business at Brussels and is now filling the house at Gand, Belgian. It opens at Buda-Pest about May 1.

Ike Rose is hustling for three stars, Saharet, Cleo de Merode and Nina Barkis.

MIDGETS SUE.

The Rossow Midgets have entered suit in this country claiming certain amounts of money on deposit in American banks under the name of Herman Rossow, their manager. The little fellows, who are now in Europe, playing under the management of a brother, but still using Rossow's name, claim that Herman Rossow promised to give them sums aggregating about $16,000 at various times, and has not fulfilled this promise.

This agreement on the part of Rossow is admitted to have been a verbal one. Rossow, who is represented in the suit by House, Grossman & Vorhous, denies that he bound himself to such an agreement, but declares that he had provided for the future of his charges by a clause in his will.

JOS. HART GOING ABROAD.

Joseph Hart, accompanied by Carrie De Mar (Mrs. Hart), will sail for London May 1 by the "Kaiser Wilhelm der Grosse," to be gone two months. During his presence in London he will establish there an office to handle the English productions of his American acts. Already arrangements have been made for the appearance on the Moss-Stoll tour of "The Futurity Winner," Mr. Hart's racing playlet.

This will be the first of the American producer's trans-Atlantic ventures. The others of his long string of attractions will follow. The entire production of "The Futurity Winner" will be shipped to London on the American Transport Line about the same time Mr. Hart starts. It will make its initial appearance on the other side at the London Coliseum May 25. The

JOS. HART.
Will Start International Production Bureau.

company will be partly American and partly English.

According to present arrangements Hart's "Rain Dears" will be the next exportation.

For the most part the original productions will be shipped to England, but in special cases of acts produced here, duplicates will be made. The London office will also produce material which, after playing the Moss-Stoll tour on the other side will be sent over here.

Llewellyn Johns, the Moss-Stoll American representative, is handling the arrangements between his principals and Mr. Hart.

Miss De Mar will fill a month's engagement at the Palace before the return of the couple.

SAM RICE ENGAGED.

Des Moines, April 9.

Sam Rice, principal comedian with "The Merry Maidens," announced his engagement this week to Lulu Beeson, the dancer. The wedding will occur in June.

Mr. Rice is one of the best known comedians touring, and popular both in his professional and private capacities. Miss Beeson is a very charming and estimable young woman. They have been deluged with congratulations.

The Three La Maze Brothers open in Prague next July, having contracted for several months on the European continent B. A. Myers through B. Obermeyer.

GEORGE KLEINE ANSWERS EDISON COMPANY'S COMPLAINT

The United States Courts Now Have the Counter-Claims of Both Sides of the Film Controversy. No Immediate Action Expected.

Chicago, April 9.

In a comprehensive review of the important points involved in the film war, George Kleine on Monday filed before the United States Circuit Court for Illinois his answer to the application of the Edison Manufacturing Company for an injunction restraining him from dealing in foreign films declared by the applicants to be an infringement of the Edison patents.

The people lined up against the Edison forces profess to be elated at what they term the strength of Kleine's position as reflected in his answer, one of the main points of which is that Kleine asserts that other patentees on moving picture films antedated Edison. Kleine gives a list of thirty patents granted by the Patent Office for cinematographic films and other apparatus, which, he says, interfere with the Edison allegations.

The Edison Company now has thirty days in which, to file an amended complaint, explaining its position on whatever new points the Kleine answer has brought up. Argument will follow and the court will then take the whole mass of testimony under consideration. It is not believed, from the complicated nature of the litigation, that a decision will be handed down in the near future.

Stripped of the legal verbiage, the Edison complaint and George Kleine's answer, respectively, make these points:

(1) (Edison) That Thomas A. Edison, previous to August 24, 1891, was the sole inventor "of a certain new and useful improvement in kinetographic cameras . . . and which had not been known or used by others in this country nor patented nor described in any printed publication in this or any foreign country . . . and had not, prior to his application for patent therefor, been in public use or on sale in this country for more than two years and had not been abandoned."

(2) That on August 24, 1891, he applied for and received letters patent No. 589,168 giving him exclusive right to this invention for the term of 17 years;

(3) That owing to an error, which arose through no fraudulent or deceptive intention, these letters patent became inoperative and that the commissioner of patents caused new reissue letters patent for the invention disclosed in said original letters patent No. 589,168 to be issued to him (Edison) numbered 12,037 and 12,038;

(4) That a second reissue was granted upon amended specifications Jan. 12, 1904, being numbered 12,192, and that this patent was assigned to the Edison Manufacturing Company by Thomas A. Edison.

(5) The complaint then recites formally that the defendants, George Kleine and the Kleine Optical Company, are making, selling and using "kinetoscopic film employing and containing the invention set forth in reissue letters patent No. 12,192."

In reply George Kleine alleges:

(1) That "The true date of the application for the original patents was April 8, 1896," and that letters patent No. 12,192 are void because of (a) the public use and sale by Thomas A. Edison and his vendees of the invention for more than two years prior to that date; (b) because the alleged invention or substantial and material parts thereof had been patented and described in certain letters patent and printed in publications prior to the alleged invention or discovery thereof by Edison (there here follow the names of 30 patentees with numbers and dates from Nov. 3, 1857, to March 30, 1897, beside British, French, German and Belgian patentees, and a detailed list of 29 published articles in American and foreign publications from 1860 to 1891); and (c) because improvements claimed by Edison as his own were in use before his invention by four persons, whose names are given together with the places in which they used the improvements claimed by Edison;

(3) That "the reissued letters patent in suit are invalid for the reason that the same were unduly and fraudulently expanded and broadened during the proceedings in the Patent Office for the reissue . . . with the object of covering improvements made by others subsequent to the date of the application for the original letters patent";

(4) That the reissue patents are void because they were secured by fraud and in violation of the rules of the Patent Office and the laws of the United States, and

(5) That the defendant has not encroached upon Edison's rights in any manner.

Mr. Marvin, of the Biograph Company, did not comment on the case further than to say: "The 6th of April has come and gone and we are still doing business at the old stand."

George Kleine was expected in New York according to a rumor this week, but up until Thursday had not appeared.

NEW ORLEANS ADDS TWO.

New Orleans, April 9.

The Dauphine Theatre, owned and managed by Henry Greenwall, and until recently occupied by a stock organization, opened last Sunday as a moving picture house. Illustrated songs are included.

Blaney's Lyric, which formerly housed the Baldwin-Melville Stock Company, reopened on Sunday with moving pictures and illustrated songs also. Admission, five and ten cents. Two small vaudeville acts make part of the program.

FOR ANOTHER CONVENTION.

The movement among certain Chicago film renters, members of the Film Renters' Association, looking to another convention of that body, has been started again. President Clark has already received a demand that a date be set signed by twenty-nine members of the association. It requires forty signatures to bring about a general meeting of the Association.

The twenty-nine signatures are understood to be of the members in Chicago and Middle-Western cities. An effort is now being made to round up the New York membership and secure names to the petition.

Should the convention become a reality, it is probable that the renters will seek to put through an amendment to the by-laws adding two members to the executive committee by popular vote and making the office of secretary one of popular election rather than an appointive office.

DEMONSTRATION FOR ALDERMEN.

Bridgeport, Conn., April 9.

The moving picture shows have been having their troubles lately. The managers and owners of the eight houses just escaped being hampered by an ordinance of the city council regarding the exit and machine booth regulations.

Alderman Wilson called a special meeting of the Council to consider the matter of introducing and passing an ordinance governing moving picture theatres. A. H. Moses, manager of the Picture Palace and the Electric, called a meeting of the owners and managers of the picture houses, who attended the Council meeting in a body.

Manager Moses addressed the Aldermen and told of the handling of the machines and the films, demonstrating that the booths in the picture houses met the requirements of the fire department's regulations and really were so constructed no danger of fire existed.

Taking a film of pictures, he lit the celuloid and laid it on the floor of the Aldermanic chamber, proving the idea of the film's burning easily and rapidly was wrong.

The talk and demonstration resulted in the Aldermen learning more of the actual conditions prevailing in the picture houses and will largely affect the provisions to be incorporated in the proposed ordinance and vote of the Aldermen.

The picture men recently tried to induce Mayor Lee to consent to having the picture shows run on Sundays. But he refused, being afraid of the church element. An attempt to form an association of picture men came to naught because of the intense rivalry and jealousy among the managers and owners. It is again proposed to form such an association, this time it being likely one will result from the agitation, as the action of the picture men in attending the Council meeting on the proposed ordinance has shown the managers what a power they exert when acting as a body.

An argument they will advance is that as Smith's theatre, the local "legit" house, will run pictures all summer, and only then, the local picture houses should be enabled to meet this extra competition by Sunday shows.

PARTICIPATING SCHEME HANDICAPPED.

A point has arisen in the participating pool scheme of the Film Service Association which, unless it is overcome, will operate seriously against its successful working out. This is the question whether the manufacturers shall be permitted to ship direct to Cincinnati, where the pool branch will be located, or whether the exchange can receive its supply of films only from the renters who are interested financially in its operation.

The matter has been laid before the Edison Company by the association, and a decision is expected within a week or so.

If the manufacturers ship direct to the Cincinnati exchange, the newest reels will be available for exhibitors in Cincinnati on the same day they are released for exhibition purposes in New York, Chicago or other points. Otherwise new reels will be delayed just the length of time it takes to ship new material to Cincinnati from the various association members who are participants.

The association members have urged upon the manufacturers the value of acquiescence, pointing out that the Edison licensees are not represented in Cincinnati by an affiliated renter.

EXHIBITED FIRE PICTURES.

London, March 28.

While the historic Drury Lane Theatre was burning last week the ever-present moving picture man was busy. Gaumont had a man on the spot, and so rapidly was the work of turning out positives handled that the firm was able to exhibit fire pictures the same night.

HURTIG & SEAMON STRIKE OIL.

Toledo, April 9.

The Arcade has passed all expectations, and has surprised the management itself. After several seasons of vaudeville at a heavy loss, moving pictures were tried. The result has been more than satisfactory.

The house has a seating capacity of over 2,000, and is packed all day long. On Sunday the place was taken by storm and the police called to handle the heavy crowds.

An orchestra has been installed.

WRESTLING PICTURES TAKEN.

Chicago, April 9.

Motion pictures of the Hackenschmidt-Gotch wrestling match, held in Chicago last week, have been completed. The films are copyrighted and restricted by the owner, W. W. Wittig, who contemplates giving exhibitions in theatres this season.

The pictures will also be displayed in Europe. Negotiations are now under way.

ARGUMENT ADJOURNED.

The argument on the injunction secured by Keith & Proctor against the city in the Fifth Avenue Theatre moving picture case has been adjourned until April 24. It was set down for yesterday before the Appellate Division of the Supreme Court.

The counsel on both sides may agree to submit briefs waiving oral debate before the court.

PARKS AND FAIRS

Filer Park City, Manistee, Mich., will be managed by James Trimble.

Edwin Sandison is manager of Wolf Lake Resort and Casino, at Jackson, Mich.

A summer theatre is being planned for Helena, Mont., by a number of local capitalists.

Vaudeville will be the chief amusement at the park in Austin, Texas, according to the promoters.

The park at Douglas, Arizona, will have moving pictures, stock and vaudeville shows this season.

The Mobile Light and Railroad Company will install a roller coaster and old mill at Monroe Park, Mobile.

Forest Park, Kansas City, has been secured from the St. Louis Hopkins syndicate by Tibbetts & Crawford.

The Tri-City Amusement Co., St. Louis, has incorporated for $7,000. Incorporators are Albert Joern and A. Miller.

J. E. Nule has resigned as manager of Wonderland Park, Wichita, Kan. His successor has not been announced.

The Ashland Power and Street Railway Company of Ashland, Wis., proposes to soon build an amusement park.

Wieland Park, Sparks, Cal., will have a vaudeville theatre and other additional attractions when the season opens.

The Mankato Electric Traction Company, Mankato, Minn., will start to improve their park during this month.

The Casino, Atlanta, opens April 27 with moving pictures, a roller coaster, gypsy village and other attractions.

"Pearl City" is the name of the new park which J. H. Huston and John G. Hartmen are building at Amarilo, Tex.

A new "Chute the Chutes" will be installed in Lake View Park, Terre Haute, Ind., by the Terre Haute Amusement Company.

J. W. Berry, of Washington, D. C., has leased a tract of land at Bristol, Tenn., and will establish an amusement park there.

A roller coaster, electric theatre and other features will be installed in the park at Anaconda, Mont., managed by F. H. Clinton.

The Sensational Amusement Company will operate "The Tickler" concession at Idora Park, Oakland, Cal., the coming summer.

The Auditorium, Aberdeen, S. D., is being transformed into a summer resort. All the attractions will be given under one roof.

A corporation headed by Frank L. Macauley is installing a number of important concessions at Coney Island, Alameda, Cal.

An airdome for the summer will be built at Athens, Ga., by Bedford and Halland, on the corner of Clayton and Lumpkin Streets.

Delaura Park is the name of the new resort which Moore and Howard have built on a five-acre tract of land at Portland, Oregon.

The Washington County' Agricultural Society will hold its fiftieth annual county fair at West Bend, Wis., on Sept. 22-24, inclusive.

Majestic Park, Ottawa, Ill., is undergoing many improvements. A new theatre for vaudeville will be erected. The park opens next month.

An airdome will be built in Aurora, Ill., for the coming summer. Charles Kindt, of the Grand Opera House in that city, is one of the promoters.

Arrangements for the opening of the Airdome, Grand Rapids, have been completed. Austin McFaddon and Frank Rose are financing the project.

The William Morris office has sent out a circular to parks and fairs listing the names of 1,200 acts stated to be available for Summer engagements.

References are still going on in the litigation between the New York Vaudeville Contracting Company and several park and fair agents in New York.

H. W. Mills, manager of the park at Sarnia, Ont., contemplates building several devices for amusements to be placed in the grounds during the season.

Kevin O'Brien, a well known Toledo newspaper man, will have charge of the publicity department attached to Cedar Point, Sandusky (O.), this summer.

Midway, Eau Claire, Wis., is now undergoing improvements. A vaudeville theatre will be established. The park is situated between Eau Claire and Chippewa Falls.

Robison Park, at Fort Wayne, Ind., owned by the Fort Wayne Traction Company, will open about May 30, two weeks later than last year. Geo. H. Fisher will again be manager of the theatre.

Colgan's Grove, Ottumwa, Ia., will be converted into an amusement park. Peter Maloney and G. J. Prescott are behind the scheme. Two hundred shares of stock at $100 a share will be offered for sale.

The Marquette County Gas and Electric Company, which operates Union and Cleveland Parks, Ishpeming, Mich., will install many new features this season. Both resorts are under the management of J. W. Corkindale.

The Beaumont (Tex.) Chautauqua Association has organized and arrangements are now being made for the Chautauqua to be held the week June 8. J. D. Campbell is president, Alexander Helper, secretary, and T. S. Reed, treasurer.

The East Lake Park and Amusement Company, Birmingham, Ala., reorganized recently. R. D. Burnett is president, Louis Schlinger vice-president, and W. M. Mays secretary. Fifty thousand dollars will be expended in improvements.

A stock company is being organized by T. W. Bakody, of Youngstown, O., to establish and operate a permanent summer amusement resort at Yellow Creek, near that place. The location is said to be one of the finest in that vicinity.

The United Offices will require about 100 acts to supply the twenty-two parks now on its books. This number of amusement resorts the United will book for may be increased, when the number of acts needed will also increase accordingly.

Three special attractions for the State Fair to be held at Columbus, O., have been selected by the Amusement Committee of the State Board of Agriculture at a recent meeting. A Mardi Gras will probably be held in the downtown district during the fair.

George H. Rose, formerly excursion agent for Cascade, New Castle and Idora Parks, Youngstown, O., has been made resident manager of the last named resort. Perry Barge will manage New Castle Park. Bookings for both establishments will be supplied by the United Booking Offices.

The destiny of "Happyland," the South Beach (Staten Island) resort, for the coming summer is not known. Negotiations have been going on with one Jos. Weiss, who wanted to rent the park for eight years at an annual rental of $17,000, but these are said to have fallen through, although they may have been reopened.

Forest Park, Kansas City, is to be reopened under new management. The St. Louis Hopkins Syndicate, who have been running the park two years, has leased it to Tibbets & Crawford. Mr. Tibbets is well known in the amusement field, and intends expending a great deal of money on improvements for the park. This park closed last season with financial loss.

Kansas City, April 9.

Forest Park, the amusement resort on the East Side, is to be reopened this coming season under a new management. The St. Louis Hopkins syndicate holds a lease on the park, but has sub-leased to the firm of Tibbets & Crawford, who handled four attractions at the St. Louis World's Fair. Forest Park is to have many new attractions and amusements this season.

London, March 28.

In the provinces Manchester's "White City," located in the old botanical gardens, will face a second season with enlarged capital, while a second venture has been attempted with the Tower Park at Liverpool. At Brighton a million dollar Winter and Summer Palace is being planned to go up just beyond the first pier above J. L. Graydon's Alhambra. It will have vast entertainment halls, skating rinks, dance halls, etc.

A meeting was held in Buffalo, Thursday of this week, of the representatives of the thirteen principal fairs held in New York State. Arrangements were discussed for the booking of attractions. The fair people of this State were very much up in the air as to their outlook for the coming season, the situation up until a day or two ago being seriously complicated by the pending race track bill and other measures before the legislature touching upon appropriations for fairs.

The Imperial, Vancouver, B. C., will open about June 15, with musical comedy stock and vaudeville, giving three shows a day, each running an hour and a quarter. The theatre is operated by H. G. Koller, who acts as general manager and financial representative for a stock company, which owns the house, and J. Louis MacEvoy, of New York, has the post of director of company and productions. The theatre has a seating capacity of 3,000 and is situated in the centre of English Bay Beach, a fashionable resort, which claims an average attendance of 11,000 a day. The company will be recruited from Chicago.

B. A. Myers and Victor Leavitt have formed a partnership for the general booking and construction business. Mr. Myers has long been identified as a vaudeville agent, while Mr. Leavitt has given a great deal of attention the past few years to the summer park branch of amusements. The firm has under its control an invention by Gaston Lacomme (who invented "The Human Roulette Wheel") called "The Cake-Walking Floor." It is made of strips of boards, being 24 feet long and 30 inches wide. The boards sway with an irregular motion; also give, causing anyone walking on them to commit an involuntary "cake walk" in appearance, from which the device takes its title. Nantasket Beach and Luna Park, Coney Island, will each be supplied with one. Another is "The Static Room," which the same parks have already contracted for. This is a visual illusion in part, and spectacular in effect. Another of the new firm's attractions is "Harrigan," a monkey or chimpanzee, which will be an usher this season on the Hammerstein Roof. The animal is four years old, and wonderfully intelligent, it is said. The principal business the firm has settled upon thus far, however, seems to be for the aid of the park in the smaller city, although the scheme is feasible for all. They have arranged to place a circuit of twenty shows, one following another weekly, and all different. The variety is expected to prove the drawing card weekly for resorts where the patronage is soon exhausted with a permanent attraction, or a brief run of an entertainment. Expensiveness has been avoided to prevent the auditor securing a surfeit of amusement for the entrance fee only, the idea being to attract the visitor, and hold him in line for the concessionaire, the latter are persons often neglected by the park manager.

CIRCUS NEWS.

RINGLING BROTHERS'.
(Coliseum, Chicago.)

The twenty-fifth anniversary of the Ringling Brothers as circus directors was inaugurated at the Coliseum on Thursday evening, April 2. The Ringlings started in the circus business at Baraboo, Wis., their present winter quarters, twenty-five years ago. The equipment at that time consisted of one horse, one clown and a few tamed domestic animals. They are now masters of the circus world. The Coliseum has housed the premiere for the Ringling shows for several years, and the spacious institution was well fitted out for the occasion. There are two rings and two stages, with a large hippodrome track. Twenty distinct displays, including the opening spectacle, which is a general "review" of the ancient Roman personages in new and gorgeous costumes, similar to last season's pageantry, are listed, and sixty-four acts, inclusive of the equestrian numbers, besides the nine courses of racing and trick riding, are shown.

The heralded sensational feature is La Belle Roche, who makes two revolutions in mid-air while speeding down an incline in an automobile. The exhibition was not given on Thursday, because the two front wheels of the machine were put out of commission during the final rehearsals and could not be replaced in time.

This year's features, aside from the "Somersault Automobile," vary little from last year's. The most important are the Curzon Sisters, the Clarkonians, Aerial Smiths, Patty Brothers, Marnello-Marnitz Troupe, Les Bastiens (New Acts), Jackson Family, Daisy Hodgini and Belford Family. A number of the acts have been seen with the same show last season or in vaudeville, but even in this advanced period of variety, the program is stupendous and diversified, and well worth seeing.

It is a big show, tremendously big. Display No. 2 is given over entirely to James Dutton, with eight fine steeds in spectacular equestrian feats. Three herds of performing elephants under the respective discipline of James Johnson, Pearl Souder and George Keene, interested, the animals showing unusual training. This exhibition is followed by a varied assortment of aerial and perch acts. The Six Golems; from Persia, showed dexterity in perch climbing and juggling, and the Four Jordans gave a very good demonstration of their skill on a high wire. The Aerial Smiths thrilled the spectators on double trapeze, and the Aerial Shaws, whose feats are similar to the former, received recognition. The Milletts, the Wards, Emma Cornalla, De Marlo, Hechi and Ardo appeared simultaneously.

The Patty Brothers attracted the widest attention in Display 6 with head balancing. Marguerite and Hanley gave an extraordinary exhibition of muscular strength. It is a novelty act. One of the commendable features was the Marnello-Marnitz Troupe, composed of three young and shapely women and one man, in a series of well-executed head balancing feats. The "upside down" bell ringing seemed to arouse more interest than the other tricks. McNally Brothers in hand balancing and Belford Brothers, acrobats, occupied ring "one" with Kichi and Haghi, contortionists, who found their equal in John Miller, at the extreme end of the building, where the Four Belmont Brothers gave their hand balancing specialty. Five bar and acrobatic turns, with plenty of comedy, entertained. The Prosit Trio, all made up as clowns, received attention, notwithstanding the fact that Horton and Linder, in a very amusing horizontal bar act, created a furore on the stage next to the ring occupied by them.

The Carroll and Judge Trio, although with comedy makeup, worked "straight" throughout their acrobatic manoeuvres, which pleased, from all indications. The Livingston Trio, horizontal bar, are experts in their line, and the Mardo Trio, in comedy acrobatics, created a favorable impression in their section. It is a good act.

The novel and sensational feature of the show was the Curzon Sisters, whose remarkable performance in mid air presented one of the most beautiful spectacles seen in a long time. The girls are pretty and graceful, and their dauntless whirling, high in the dome, suspended by their teeth, proved a distinct hit. No other act was given during their performance.

Riccabona introduced two fine steeds. The "good night" horse was reluctant about going to bed, and after a little persuasion the animal stretched himself out, but refused to pull down the covers, which is one of the important parts of the act. Buckley's dogs were liked. Lil Kerslake and his Porkene family brought laughter. It is an odd act and would be amusing even without the various antics.

Display 19 provided an assembly of acrobatic exploits of unusual merit. The Belford Family was excellent, the "Risley" work of the younger members of the aggregation splendidly accomplished. Even with the stages and rings active, the Belfords became distinct, and received considerable applause. Schica Hichi and Alright showed ordinary posturing, and the Mangeahn Troupe, five in number, displayed agility in familiar acrobatics. The Ten Mirza-Golems offered the same acrobatic and "Risley" act seen with the show last season, and still commands admiration. The Eight Cornallas furnished a good portion of ground tumbling and hand balancing.

The aerial section is as good as last year. The Four McNallys are high wire experts. The Clarkonians are the principal features, with their hazardous and difficult somersaulting in mid-air and scored heavily. The Jordan Family (9) thrilled with casting, and made an excellent showing. Ed Millett balanced on a single trapeze quite dexterously, and the Alvarez Troupe gave a good account of themselves in a similar act.

The equestrian and menage display was noteworthy, particularly on account of the frequency of daring exhibitions by Miss M. Van, Miss R. Wentworth, Emma Stickney, Robert Stickney, Charles Clark (New Act), John Agee, Frank Shadle. Jack Foley and Miss A. Jarvis were prominent, also John Mercer, who gave an exhibition of driving in the arena.

Mr. and Mrs. Homer Hobson in sensational jockey riding and the Three Clarks in acrobatic bareback feats showed skill and unusual control. Daisy Hodgini also greatly pleased.

The spectacular cycle act of the Jackson Family was one of the real events, also the comedy trick bicycle number offered by the Baker Troupe, which brought laughter and caused the spectators to watch discerningly. Wood and Woods gave a wire walking exhibition that interested, and the Burtinos at the other end of the building furnished a similar act. The Three Duttons were highly entertaining with their high class manoeuvres.

The closing section consisted of hippodrome numbers, such as trick riding and racing contests.

The show in its entirety is massive. The Ringlings had a good show last year and they have fulfilled every anticipation as regards the magnitude and diversity of features this season. The menagerie is large, containing every species of foreign and domestic animals. The curio hall, a new departure, attracted throngs. The comedy department is increased over last year. There are many clowns in new and unique funny business.

Frank Wiesberg.

Boston, April 9.

After the trial of a week and a half, the Boston Hippodrome has not pulled in the crowds expected, and the prices have been cut in halves. The general feeling in town is, that the show is not worth the original prices charged. The Flying Banvards are easily the best act in the list, these people putting up something that is new in the way of aerial work. Aside from Oscar Lowande's backward somersault from one horse to another, there is nothing else in the show that hasn't been seen with every one-ring circus for the past thirty years. There are no thrillers, everything running along on an even scale, and that scale not pitched very high. The show seems very tame.

The Hagenbeck Elephants, now at the Hippodrome, will play there two weeks longer, when they leave to join the circus (Hagenbeck's).

The route of the Hagenbeck-Wallace circus for the coming season, as now laid out, includes a visit at Chicago for two weeks. This stop will occur next October, and may wind up the show's trip at that time.

The Rowlands, who were engaged abroad by C. E. Corey to join the Hagenbeck-Wallace circus, are not coming over. The Bedinis have been booked to replace the act with the show.

A big society circus is scheduled for May in Jamaica to run a whole week. The affair given there last year for a charity returned a profit estimated at $10,000.

Thomas Franklin, former manager for Frank Fillis, the South African circus proprietor, who was recently reported as being in bankruptcy, is in New York. He said this week that Mr. Fillis has not been in bankruptcy. He was embarrassed for money, and by agreement his creditors took temporary charge of the show which Fillis is operating under canvas through South Africa. The representatives of the creditors handle all funds, taking the receipts at the door, paying salaries and other charges. They retain a certain proportion of the net profits. This scheme will be continued until Fillis' obligations are satisfied. Mr. Franklin declared that the circus man would be on his feet again very shortly with a clean financial slate.

Talk was revived again this week of putting a circus under canvas into Harlem, New York, for a long summer engagement. A representative of the backers of the scheme went so far as to make tentative arrangements for the booking of acts. He would not disclose the names of his principals for the present, however. From his conversation it is presumed the show will be a one ring affair with a hippodrome track and one platform. It could not be learned what arrangements have been made with the municipal authorities, there being a regulation against putting up tents within the city limits for show purposes.

On Broadway, near Forty-second street, there is a freak show which has been on exhibition for a couple of weeks. It occupies the store where once John Quinn exposed gambling, without affecting the business of the nearby neighborhood. Among the freaks are "The cow with the human skin," "Blue Bell, a hairless horse"; "Hiram, the argest horse in the world"; "Tom Thumb and Admiral Dot, the two smallest horses in the world," and "Paddy, the smallest and handsomest donkey in the world." "Hiram," said to be 21 hands high, and weighing 5,065 pounds, looks his weight, but seems to fall short on the height. He is a heavy-looking, white, shaggy animal. "Blue Bell, the hairless wonder," is quite some freak. Her forequarters are smooth and soft, but her hindquarters are built like an elephant's, and the horse has a tail, small, hard and sharp, just like an elephant's. "The cow with the human skin" is pink all over with the veins showing, as though she had been shaven. The cow looks like a fine Jersey, but may be a freak. Near her hoofs are bright red, which a glib lecturer explains is from the blood rushing down there when she stands up. The ponies are cute, and the donkey a real "donk," being marked by a cross on the back. The show came in from Newark, and hails from Easton, Pa. It has caused a lot of local talk around "the corner," and no one complains about not receiving the value of the ten cents admission fee.

Charles Eldridge Griffin, formerly of the Ringling Brothers and Buffalo Bill forces, will manage the side shows with the Al. F. Wheeler New Model outfit, said to be the biggest and best equipped wagon show on the road this year. Among the attractions under Griffin's care will be Capt. Snyder's Hypnotic Lion; Cleo, snake charmer; Belmont's Comedy Bears; "Comical Coco," clown ventriloquist; an imported "Punch and Judy" show; Griffin, the Yankee Yogi, and ten cages of animals. A parade will be given daily, followed by a free exhibition on the lot, a feature of which will be a blindfolded ride down a 60-foot ladder on a unicycle.

John Ringling was expected to reach New York yesterday (Friday).

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Mr. and Mrs. Jimmy Barry (New Act), Colonial.
Zelie de Lussan, Colonial.
Adele Ritchie, Hammerstein's.
Yorke, Adams and Company, Alhambra.
Ethel Levey, Fifty-eighth Street.
Laura Burt, Harry Standford and Company, Pastor's.
Clifford and Raldin, Pastor's.
Billy B. Van and Rose Beaumont, Orpheum.
Three Florence Sisters, Keeney's, Brooklyn.
Earl Whyte and Company, Keeney's, Brooklyn.
Fred Duprez, Keeney's, Brooklyn.

Jack Terry and Mabel Lambert.
"English Types Seen Through American Eyes."
16 Mins.; Full Stage (12), Close in One, (4).
Colonial.

The program states that this engagement marks the return of the American pair after an absence of seven years. In that time their American eyes and American sense of humor have been busy, and they have brought back a budget of capital caricatures. The act has a neat setting of plain red drops, so hung that the characters enter through a curtained opening back centre, the background of solid color throwing their figures into relief. The first bit of burlesque shows a London woman in violent altercation with a cabman over the amount of her fare, and served fairly well as an introduction, but it was the reproduction of an English actress impersonating an American girl that put the pair in good favor. Mr. Terry is an English lord, of the conventional imbecilic sort, and is led on to a proposal of marriage by the American girl through a conversation and song that fairly bristle with keen satire, the English actress' idea of the American heiress being a happy burlesque skilfully kept within bounds. A coster song in costume is used for the close. Both principals have clear singing voices and handle their dialogue and business with the utmost smoothness.

Rush.

COLISEUM, CHICAGO.

Les Bastiens.
Equestrian.
Ringling Bros.

This is one of the new European novelties engaged by John Ringling. A man and a boy compose the act, which consists of head balancing and somersaulting on the back of a running horse. The boy is possessed of extraordinary strength, and his intrepidity in the various hand and shoulder stands with the elder, gives the act distinction. It is not a showy act, and while the feats appear simple, they are intricate and difficult.

—

Charles Clark.
Equestrian.
Ringling Bros.

Mr. Clark juggles various articles and performs many novel feats on horseback. He is unquestionably a good juggler and baton spinner and made a general good impression.

Frank Wiesberg.

NEW ACTS OF THE WEEK

Charlene and Charlene.
Juggling and Music.
17 Mins.; Three (14); Close in One (3).
Fifth Avenue.

Although the pair have been in this country some months, this is their first metropolitan showing. At the Fifth Avenue this week they are scoring a success out of all proportion to the importance of the opening position, and on merit could pass in any place on an ordinary bill. Charles Charlene does the juggling, reeling off a fast routine with the very perfection of style and sureness. Wednesday night he missed only one trick, doing the trick of catching a cigar in his mouth and at the same time throwing a silk hat into a balance on the bridge of his nose without a slip. Lily Charlene supplies the music, delivering a capital piano number and playing the xylophone. Her work on the latter compares with the best that has been heard in vaudeville, and the close in one was unmistakably demanded as an encore. Miss Charlene is, besides, a very attractive young person, and both dress in a style beyond criticism.

Rush.

Maude Lambert.
Songs.
12 Mins.; One.
Fifty-eighth Street.

After an engagement of some length in "Lonesome Town" Maude Lambert is making her reappearance in the varieties at the Fifty-eighth Street house for this single week. In a becoming gown of shimmering white material she rendered three songs that showed her pretty soprano voice to good advantage. Miss Lambert is endowed with plenty of magnetism and has a direct manner of delivery that "gets." In marked contrast to the many English singers heard over here Miss Lambert sings but one verse of each song, and it works out beautifully. Her closing song, "Stingy," during the chorus of which she distributed about a dozen small "Teddy bears," was naturally the most popular and gave the turn a good finish. On Monday night Miss Lambert received much flowers and was a solid success. Next week Miss Lambert returns to "Lonesome Town," of which she has been "the hit" and mainstay.

Dash.

Bert Jordan.
Dancing and Singing.
12 Mins.; One.
Novelty.

A good clog and eccentric dancer, Mr. Jordan is out of his element when he attempts comic singing and talk. His stories are familiar, and those that were not were scarcely worth while, as were pretty much all of his incidental remarks. He has a fairly agreeable voice, but he does not deliver his songs with any distinction. A dancing finish won him the real applause that his other efforts failed to arouse, and this should bring him to a realization of his proper field. He is a capital dancer and with a proper selection of songs would do much better. *Rush.*

Conroy, Le Maire and Company (1).
"King for a Night" (Comedy).
25 Mins.; One (5); Full Stage (Interior 20).
Pastor's.

"King for a Night" is purely comedy. It is in two scenes and for laughing qualities, is all the author, Frank J. Conroy, intended. Monte Skinner (George Le Maire) agrees to present at the residence of Mlle. Nancette (Edith Forrest) a real King. French society presumably was under the influence of the nobility bug at the time, and Mlle. Nancette, to outshine the rest of the bunch, agrees to pay Skinner to introduce the King. Abe Washington Lee (Frank J. Conroy). Skinner's valet, is impressed, and duly introduced as the "Ruler of Blackwellis." Skinner looks over the house, discovering much of value, and decides that to simply take the money for introducing a King would be a piker's trick, so, doping the mistress, he collects all the pawnable articles in sight. He has forgotten his valet. In steps Little Abie, hands Skinner the sleep wallop, replaces the valuables and starts to exit; thinks better of it, returns, cops the bag of jewels and makes a hasty retire, even taking the safe along. As a laugh-maker the act will undoubtedly prove a big success. There are many bright lines and amusing situations, all handled to a nicety. The one big mistake is the dark stage used at the opening. The dim light hides entirely Mr. Conroy's facial expressions, which are too valuable to be lost even for the smallest possible time. The interior set required is also much more lavish than the house affords, and with proper setting the act will appear to a much better advantage. Conroy is a blackface comedian of the first water. The expression of his face changes every second, and each ticks a laugh. His methods are extremely quiet throughout, making his work doubly effective. Miss Forrest looked and played well the part of the heiress. Mr. Le Maire still needs some little rehearsing. Some few alterations, and, possibly, a slight cut in time, should place the act in a position to secure good time.

Dash.

"Zula."
"The Living Bullet."
Hippodrome.

"Zula, the Living Bullet," is a revival of "The Human Cannon Ball," which played with circuses for years back over here, and is as well known in Europe under various lurid descriptive titles. "Zula" enters an immense cannon planted on an immense caisson. He is "shot" from there through a flaming hoop, landing in a net stretched beneath, the usual formality of the flier catching a trapeze bar having been dispensed with. It is not sensational, nor thrilling, nor is it apt to interest adults. For children it may cause about the same degree of excitement which "The Human Cannon Ball" did in his day for their parents, although the "Cannon Ball" was worked in much better, and a more showmanlike manner.

Sime.

Daisy Harcourt is on the Orpheum Circuit.

Moore and Palmer Company (3).
"The Man's the Thing" (Romantic).
20 Mins.; Full Stage.
Fifth Avenue.

"The Man's the Thing" is a bit of Alex. Dumas, admirably constructed for vaudeville use and very handily played by the little organization with Carlyle Moore and Ethelyn Palmer as principals. Touches of comedy and picturesque costuming lighten the early passages, the plot preliminaries being delivered crisply and in action, and the stirring finish grows naturally out of the development of the interesting little story. The scene is laid in an English tavern in the days when gallants wore swords and fought for their ladies fair. Lord Hilton Marbury pays dishonorable but graceful court to Mistress Betty Belmont (Ethelyn Palmer), while the wooing of penniless Charles Newcombe (Carlyle Moore) is honest but awkward. Mistress Betty comes to the tavern disguised as a man in an attempt to test the spirit of her clumsy suitor and is there discovered by the sportive Lord. He insists upon a kiss as the price of his silence upon the subject of her escapade, and this leads up to an exceedingly well managed sword fight, the Lord and one of his followers being pitted against the lone Newcombe in a riotous battle all over the stage. The fight is a splendid bit of realistic stage business, working up to an intensely interesting climax at the curtain. The playlet is adequately staged and presented by the company of five, and should immediately be accepted as a standard vaudeville number. Few dramatic pieces have been shown this season that should be rated above it for sustained interest.

Rush.

Richard Crolius and Company (4).
"Trotter's Troubles" (Farce).
22 Mins.; Full Stage; Close in One.
Novelty.

Mr. Crolius bills himself as "the original 'Piff' Donovan in 'Peaches,'" although he is playing a part as far removed in kind as could well be imagined. "Trotter's Troubles" is rather an ordinary farcical sketch, depending upon plot complications, rather more ridiculous than plausible for its humor. Mr. Crolius is the same smooth, easy comedian as the mild-tempered husband that he was as "Biff." Of the other members Alice Warwick contributes the most by her attractive appearance and graceful playing, although the importance of her part is rather inconsiderable. Mrs. Johnson, so runs the story, has indulged in a harmless flirtation with Mr. Meredith (George T. Welch), who holds a letter from her as evidence of their intimacy. Mrs. Trotter, whose relation to Mrs. Johnson is utterly unexplained, seeks to break off the affair and so directs her husband to upbraid her (Mrs. Trotter) for some mythical indiscretion, seeking by this means to show Mrs. Johnson the result of a husband's awakened jealousy, and so warn her of her danger. Trotter plays his part very poorly until he is led to believe that his wife has in fact been unfaithful. Then he storms in real earnest. By his skillful handling of the principal part Mr. Crolius carries the sketch without extreme roughness and at the Novelty it was a laughing hit.

Rush.

Nat S. Jerome and Company (2).
"The Marriage Fee" (Comedy).
19 Mins.; Full Stage.
Pastor's.

Matthew Goldman is responsible for "The Marriage Fee," and he has succeeded in turning out a fairly entertaining little farce, although at times it is hard to tell the whys and wherefores. Jacob Weinstein (Nat S. Jerome) is a marriage broker and also a salesman for a lottery. He has one son, in whom all his fatherly ambition lies. The son (W. S. Thorne) loves and is loved by Fanny Blumberg (Chrystal Williams), a working girl. Weinstein is trying to maneuver a marriage for a wealthy clothing dealer and Fannie, for which he is to be paid, if successful, five hundred dollars. When the old man learns that his son and Fanny are sweethearts, he orders his boy to drop Fanny, which the son refuses to do, and is summarily turned out from the home. Weinstein, on looking over his lottery list, discovers that ticket 999, which he has in his book as belonging to Fanny, has won $10,000. He hurriedly recalls his son, directs he bring Fanny to him, and gives them his blessing. He then asks for the lottery ticket and finds the girl holds No. 666, which wins nothing. The deed is done, however. There is much that is funny in the offering, although the pathos, unless a better reason for it can be invented, should be dropped altogether. Mr. Jerome gives a fairly even performance, showing, however, to much better advantage in the comedy moments. Mr. Thorne and Miss Williams were highly satisfactory in their support. Attention and care should turn out a fairly good laughing skit. *Dash.*

Sophie Taylor.
Songs.
12 Mins.; One.
Pastor's.

Sophie Taylor is new to Pastor's, and very likely new to New York. She works in blackface, wearing a gown typical of the dressed-up colored woman, which perhaps it might be better, in these times of "swell dressing, to improve. Coon songs of the shouty kind only were used, and for this style of song Miss Taylor has the right kind of a voice. It is loud and at times a bit harsh, but not at all unpleasant, and she handles the songs well. Her last song, "Rosy," sung with an Eddie Leonard drawl, made her a solid hit, and the house was unwilling to let her go. *Dash.*

J. W. Shery.
Monologue.
13 Mins.; One.
Pastor's.

The monologist was on when there were so few people in the house that it would be unfair to pass an opinion. He works in blackface, using a Lew Dockstader makeup. The most noticeable thing about him was a peculiar unaffected laugh, funny in itself. Some of the talk is not exactly new, but it really deserved more than it got. There were not more than ten people in the house, and they evidently were coming out of the stupor occasioned by the stereopticon some time before. Mr. Shery ought to have a chance. *Dash.*

Geo. Evans is at Keith's, Philadelphia, this week.

OUT OF TOWN

Walt McDougal.
Cartoonist.
22 Min.; One.
Keith's, Philadelphia.

Walt McDougal is cartoonist on one of the local dailies. Having considerable standing and popularity, he proved a good drawing feature. Mr. McDougal chose for his offering a series of sketches depicting the various evolutions of woman's dress during a period of fifty years, each drawing being introduced with a little talk. Following in the wake of Winsor McCay, Bert Levy and other cartoonists, McDougal's offering suffered through absence of life or humor, and there was nothing in the monologistic introductory to add an illumining touch. On Monday afternoon the act ran thirty minutes and consumed twenty-two in the evening, with the same sketches. He draws very slowly for a cartoonist, and there is nothing in the pictures to awaken especial interest. McDougal was well received and his efforts liberally applauded. With caricatures or cartoons with some humor, he will have a better chance of success in vaudeville. The talk needs just as much overhauling. *George M. Young.*

Musical McLarens.
Instrumental.
20 Min.; Full Stage; Close in One.
Keith's, Philadelphia.

The Five Musical McLarens is a local offering. The act has played clubs and several of the smaller houses, and this is their first chance for a real test. There are four girls and a young man, one of the girls being a mere child and showing promise. Newly costumed for the debut on the "big circuit" the quintet made an attractive appearance. All the girls are young and rank well as to looks. One has a vocal solo which is hampered through the girl stepping backward and forward with almost every line. A piano, violin and trombone number is the poorest and should be dropped until perfected, and then a more up-to-date number used. The selections for the brasses are also poorly chosen. There is one dancing number, which, with some trap-drumming by the little girl, proved the best liked. The quintet is well known in this city and the act made a good impression. A noticeable fault was leaving the stage unoccupied after each selection. It would be well to have one, two, or probably all in the act to remain on the stage, exiting only on the dance. What is needed most is opportunity to drill the act into its proper shape, and when this is accomplished the McLarens will have a musical offering that should find ready recognition in the vaudeville market.

George M. Young.

"HONEST, WE'RE AMERICANS."

After an absence of seven years Jack Terry and Mabel Lambert, who are at the Colonial this week, find it necessary to specially announce to their audiences that while the character types they portray are English, they themselves are natives of the United States.

The first two days of the week Mr. Terry made this statement in a general way, but the audience remained unconvinced until on Wednesday night he was forced to emphasize it in a rather lengthy speech.

ARTISTS' PHOTOGRAPHS.

By an arrangement which Martin Beck has entered into with one of the largest process photographers in New York City artists playing the Orpheum Circuit and the Western houses will be able to obtain the large quantity of photographs required by the various local managers for what these artists formerly paid for expressage and postage in forwarding the old style "mounted" photos to the various cities.

This latter function, in cases where the acts co-operate with the general press department of the Orpheum Circuit now being organized by Mark A. Luescher, will be performed by this department here in New York, beginning with the opening of next season, but it has always been a difficult matter on a circuit as extensive as this to secure an ample supply of material to properly exploit the features each bill contained.

That the photographs are as essential to the local managers, if not more so, as the billing and plots, is shown by the fact that their supply is made a condition of every vaudeville contract. Still the artists, with some exceptions, have been extremely negligent and sparing in the number of photos they have provided.

In many cases an act would begin the season well stocked with a varied assortment of illustrations, but as the season advanced the supply gradually diminished until so few would be furnished in some houses that the Sunday showing in many important papers and the advance display in the lobby were totally lost.

Mr. Beck intends to avoid this condition and thinks he can show the way without too great a cost to artists. By the arrangement he has entered into, mentioned above, photographs can be gotten at the rate of $5 to $6.50 per hundred, which is the number it is estimated the circuit requires from each act booked. This is the average price of a dozen of the photographs now being used.

All that the artist need do under this arrangement is to provide the originals—three or four styles—and these will be reduced or enlarged to one uniform size which will be adopted.

Mr. Beck has issued a circular setting forth the necessity and economy of the plan and all the artists who have heard of the proposition declare it to be an important saving and a great convenience as well.

"YANKEE PRINCE" HIT.

Philadelphia, April 8.

"The Yankee Prince," in which the recently re-organized Four Cohans, Sam Ryan, Tom Lewis and Jack Gardner are filling "fat" roles, opened to a capacity house here Monday night. The public received the piece with open arms and the press comments were most flattering. Tom Lewis is credited with a bigger hit than he made in "George Washington, Jr." and two or three of Cohan's new songs and a dance by George and Josephine Cohan were made black-type features in the press notices on Tuesday. It is already an established success.

Ed. Blondell, in "The Lost Boy," is at the Colonial this week, and has been booked for the Poli Circuit. Mr. Blondell's previous engagement to this week's was the Cleveland Hippodrome.

AFTER THE LORDLY HEADWAITER.

If an investigation now being made by the License Bureau is successful it is possible that many of the big New York restaurants will be compelled to take out licenses as theatrical booking agencies.

It has been brought to the attention of Commissioner Bogart that the headwaiters of these places have been in the habit of putting on shows, arranging orchestra and band concerts and in other ways supplying entertainments to rich patrons and receiving fees for this service. In some cases the fees from this source have been a rich "graft" for headwaiters.

Wealthy patrons were in the habit of going to the headwaiter and arranging with him to give an entertainment after dinner for a stated amount, say $150. The headwaiter thereupon supplied an orchestra and a singer or two at a cost of $100 and pocketed the difference. Under the Employment Agency law this constitutes an agent's fee and anyone receiving such a fee without being a regularly licensed agent is subject to a heavy fine.

It is believed that some representative of a restaurant will be willing to come forward and submit to a test trial on an admitted set of facts.

CHANGE IN MANAGEMENT.

Boston, April 9.

George Clark, for many years superintendent of Keith's, has succeeded to the position of resident manager, formerly held by N. D. Dupree. Smith R. Mowry, now of the Orpheum, returned to Keith's as associate manager, and Harry Gustin, manager of the Bijou Dream, is at the Orpheum. Charles Gladding, of the Keith staff, replaced Gustin.

EVANS ALL 'ROUND PLAYER.

Philadelphia, April 8.

George Evans played Keith's this week, replacing James J. Morton as one of the chief numbers on the bill. Evans resigned from the Gus Edwards-Felix Isman production, "A Merry-Go-Round," which is billed to open here next Monday night, and Morton has replaced Evans in the piece.

Evans gives dissatisfaction over his part, which was not satisfactory to him, and also on account of Mable Hite being billed in the notices as co-star with "The Honey Boy." He was booked for Keith's on Saturday, opening Monday. The opening of the baseball season here acted as an additional magnet, and Evans resumed his training with the Phillies on the local grounds, which he started with the team on the recent trip to the South.

Evans will play the Circle next Sunday night. He has no bookings offered until April 20, at the 58th Street, New York, and will train for his minstrel season on the ball ground. Cohan and Harris, under whose management Evans will start out in August, are in town and will look "The Honey Boy's" baseball ability over carefully, as this is a point for recognition in Cohan's eyes.

The Kratons open at the Folies Marigny, Paris, Sept. 1, and have been booked in Europe for ten months from that date by Wesley & Pincus through the Marinelli office. A duplicate of their present act will be played over here during their absence by Clarence Johnson and Brothers.

THE SMART SET.

If anybody has any lingering doubt as to what effect the offering of second-class entertainment has had upon the popular priced theatrical business, he could have had an illuminating lesson from a visit to the American Theatre while "The Smart Set" was playing there last week. Here's a production that represents to the popular priced circuit at least the same degree of excellence as does the ambitious enterprise of Williams and Walker to Broadway. And yet into such disrepute has the American Theatre fallen after a series of melodramatic terribles that the show was unable to draw the audiences it deserved on its merits.

"The Smart Set," presented by an organiaztion made up altogether of colored people, offers an evening of solid amusement. Its humor is unhackneyed and intelligently directed for the most part, although there are times when it makes its bid to the upstairs element through roughness. And as a singing organization the company approaches the top notch. There is the true negro melody about the choruses and the individual singers, at least as far as their singing goes, make no attempt to pose. The ensemble numbers were a real delight to hear, and on this score alone the offering commands a hearing.

The main business of the principals is to create laughs and they abandon themselves to this purpose with commendable consistency. The occasions are few where any attempt to polite pretense is made, everybody working to support the comedy of the show with admirable singleness of effort. S. H. Dudley is an excellent comedian, working with smooth, quiet skill and drawing laughter by his capital clowning. James Burris supports the straight end a la George Walker without encroaching upon the dangerous ground of taking himself seriously. These two keep up a running fire of riotous fun in dialogue and business that should keep any audience interested. Irving Allen, as a colored veteran of questionable war record, had a subordinate comedy part, but overreached himself in his efforts to be funny. The plot is pieced out with half a dozen minor male characters, a few female principals and a chorus whose chief virtue was the ability to make extremely agreeable music. They were not particularly interesting when they tried to act, but they did this very seldom and sang a great deal. Rose Lee Tyler was a negligible quantity in the comedy department, but her two solos aroused unlimited enthusiasm, particularly her plantation melodies in the third act. Her other number, backed by an octette of male singers, was likewise one of the hits of the show.

A military finale to the second act was admirably handled. Some chorus evolutions were shown that burlesque stage managers could study with profit for its liveliness and snap. William Lytell is credited with having staged the piece, a matter that has been handled with unfailing taste and correct judgment.

The piece tells a fairly plausible story, but plot is seldom permitted to intrude at the expense of the laughable farce once the necessary preliminaries are over. S. B. Cassin is responsible for the book.

Rush.

Cissy Loftus will close her vaudeville tour at St. Louis next week.

HIPPODROME.

Judging from the attendance on Wednesday evening at the Hippodrome, the management must blame either the Barnum-Bailey circus, at the Madison Square Garden, or itself for the many seats left unsold at the box-office.

There were hardly sufficient people present to make the Hippodrome look like a public place. The circus acts on the program alone deserved a better patronage. The variety portion of the show has been nearly wholly altered since the opening of the season. The only acts holding over are the Hagenbeck Elephants and the clowns, Marceline and Holland.

The very newest thing at the Hippodrome is "Zula, the Living Bullet" (New Acts). On Wednesday evening that inflated but flattened "sensation" was placed between the two acts of "Lady Gay's Garden Party," the vaudeville numbers appearing immediately prior to the finale of the first.

Goleman's Dogs and Cats are one of the features of the circus division. The act is new to the Hip, but not to New York. Since appearing at Hammerstein's Roof two years ago, Goleman has changed the offering about greatly. In place of the "meal," where the dog helped the cat out of its basket, the canine now replaces the mouser in a bed set upon the stage, pulling up the bed covering over itself. It is Riccabonna's "going-to-bed" horse trick over again by a dog, and it made an immense hit. Also did two cats jumping into a basket, held by a string from the flies at a height of about four and one-half feet, the cats catching the lower part and clambering over, with the trainer absent from the stage. The basket is then drawn to the roof, and birds fly to it. It is a pretty and well trained trick, the leap alone looking almost impossible for the felines. Goleman has his animals well groomed, is dressed modishly himself in evening clothes, and the act, which includes other of the tricks made known over here before, looks in first class shape, and was greatly liked.

Kitty Traney and her pretty horse act just fitted into the green foliage of the lawn setting given the ring, and the Bedinis, a jockey and riding act, easily won the admiration. There are five people in the act, three young women, a woman and a man. Some high-school stepping is followed by good trick riding in duo and quartets. It is a "sight" act as well, the dressing being the prettiest ever seen in a number of this nature.

The Seven Grunathos, Okabe Troupe of Japs and the Heras Family occupied the stage for one number, each winning distinction by their work, the Japs holding the centre alone for the final trick. Six women and a man compose the Grunathos, the girls working in skirts, as do some of the Herases, but all the skirt-wearers should take example by the bloomer-costumed young woman of the Heras Family. The three acts made a good combination number, with the applause scattered equally, the Japs landing hard in the audience's favor through remaining on the stage the longest.

The Hagenbeck Elephants, under the direction of Reuben Castang, are not alone thought to be the largest trained herd (12) performing at one time, but it is also thought to be the best trained lot of mammoths ever exhibited. The dressy appearance of Mr. Castang and his snappy manner of working the brutes are not the least points of commendation in the act.

Marceline has a bit of comedy with an "elephant-dog," but he, with Holland (who dresses after "Slivers" Oakley), has put together some real funny matter for a few moments. It is the "duel" episode. Not the "duel" itself, which is tame, but the incidents following. Some of the other of the clowns' "comedy" does not so class.

Sime.

. . . NOVELTY.

For the special purpose of Mr. Williams' house across the bridge the show this week is a bit lacking in strong comedy values. To be sure Richard Crolius and Company (New Acts) and the Clarence Wilbur number went a long way to supply this demand, but they made up but two of seven, the others being pretty much straight. Billy Burke is well represented, the Crolius and Wilbur acts being both of his production.

McCrea and Poole opened with the shapshooting specialty. The conviction forces itself upon the observer that McCrea loses a good deal of effect through his carelessness in maintaining a sprightly stage bearing. He wears a military uniform, but his bearing is not military.

Marion Wilder was billed for the "No. 2" position, but after the Monday matiness was shifted further down the program. And justly so. She has a delightfully simple way of rendering her songs. In all things, dressing, bearing and handling lyrics, she is utterly without pose or pretense, and she makes a decidedly pretty picture. Popular songs of current use make up her offering. She has a rather light parlor voice, but it is agreeable in quality to make up for its lack of volume. Her personal beauty and attractive address does the rest. She scored very well. Bert Jordan (New Acts), originally placed after the intermission, exchanged places with her.

The Osaka Troupe of Japanese made the second "dumb" act in the first half. They somehow miss the speed of the best of the Jap organizations, and it was largely the excellent pedal juggling, with a boy as the "flyer," that helped to a good reception. The perch work is work is neatly enough handled, but a bit slow. The same may be said of the trick top spinning. The men wear gorgeous embroidered robes at their entrance, but after discarding these the dressing does not compare with that of several other organizations of the same sort. A good looking youngster with a "cute" grin was the object of principal interest.

Clarence Wilbur and his ten "Funny Folks" are not at all particular as to the methods by which they get laughs. In defense of this system it must be admitted that they do get them. A good deal of Wilbur's funmaking would be classified as "burlesque stuff." However, it is free from offense. The act would be the better for the investment of some money in the dressing of the girls. They are a good looking sextet, and sing together agreeably.

Brindamour closed the show, holding the audience in at the finish with his handcuff and cell escapes. The announcements are skilfully arranged and worded to work up interest without delaying the smoothness and speed of the turn.

Rush.

HAMMERSTEIN'S.

Vaudeville's newest headliners, William Rock and Maud Fulton, are in the all important next to closing position at Hammerstein's this week. It may be truly stated they are experiencing little or no trouble in convincing the "wise" Hammerstein bunch the management made no mistake in placing them for the honor place. The couple, if anything, are working better than they did the first few weeks, and the act is going with a snap and life, most exhilarating. The general routine remains unchanged, although one or two new bits used as encores are amusing. The burlesque showing how a song and dance team in the leading roles gave a mellerdrammer was extremely funny, and succeeded in bringing the pair back after they had bowed seven or eight times before. It is very seldom a Victoria audience becomes as enthusiastic as on Wednesday night. Several times during the dances, the house broke in with hearty applause.

Junie McCree and Company gave Mr. McCree's familiar though never tiresome skit, "The Man from Denver." This house is the one best place to see the act. Very little of the "dope" stuff gets away from the crowd, as it does in many other places. The "dope fiend" character has been seen a great many times of late in both vaudeville and burlesque, but anything to equal Junie McCree in this line is still to be uncovered.

Jack Norworth has cut a quantity of his talk to make room for some brand new verses on his old reliable "Owl" song, and they were the same big hit they always have been. It looks as though this song would last as long as the comedian. The new song panning the imitators came in for a good share of favor. Just one other nice thing must be said about Jack. He didn't do even the tiniest bit of song "plugging." Guess the Old Boy is training for the Orpheum Circuit.

The Tennis Trio were in the difficult opening position, and it has been some time since an act in that spot has done as well at this house. The pretty stage setting excites interest from the opening, and the neat passing of clubs holds it throughout. The act couldn't possibly have done better than on Wednesday night. Not the semblance of a miss marred their work. The two young women in the specialty help the picture immensely and assist ably in the work. The man upon whom the brunt falls juggles easily and smoothly, doing just about enough. The spinning of a half dollar atop an umbrella gained a genuine round of applause.

Rosie Lloyd did but passably, her last song only gaining her anything, and even in this she felt a long way short of the usual mark. Miss Lloyd was called back several times to repeat the chorus, but all the fuss was caused by four or five over ardent "lovers of music," at so much per, scattered over the house.

Shean and Warren keep the audience good natured with their old travesty on "Quo Vadis," and the Avolos were up against a hard proposition closing the show. It was even more difficult than the opening spot. Fully three-quarters of the house were going out when they came on.

Minnie Seligman and William Bramwell closed the intermission, and did well enough with their little playlet, "A Dakota Widow." The Brittons, colored, danced.

Dash.

COLONIAL.

It's an uncommonly substantial bill at the Colonial this week, as may be imagined from the fact that the Kratons open with their hoop-rolling specialty, followed by Howard and Howard. Both numbers are accustomed to holding down much more important positions. Standard acts are the rule, Terry and Lambert (New Acts), who reappear, being the only newcomers in the show.

The Howard boys have introduced several changes in their talking and singing routine. A musical imitation takes the place of one of their musical numbers. The younger member imitates a 'cello and the other a violin in a duet that made one of the hits of the act. The imitation has not been better done by any one making a specialty of this work. A capital parody on "H-a-r-r-i-g-a-n" was also new and went splendidly. Owing to the presence of Joe Welch on the same bill, young Howard did an impersonation of Eddie Leonard instead of the Hebrew comedian. It was a strong feature of the act.

"The Rose De Haven Sextet" seems to be endowed with everlasting youth and freshness. The act has been going the rounds now for nearly two years, and still the dressing is as fresh and pretty as when it started. Several song changes have been made, including a new composition by Miss De Haven, which has an attractive swing. The girls are dancing extremely well and the act was a bright place in the program.

James Thornton was a big applause winner in the first half, and Joe Welch and Company closed the intermission with the interesting sketch "At Ellis Island" to an enthusiastic reception.

"The Eccentric Gennaro" is now the billing for the bandmaster, who had the difficult closing position. Gennaro has studied his vaudeville audiences, and made some shrewd deductions. Originally his leadership was a simple matter of band training. His music was excellent and the selections well thought out, but vaudeville audiences did not take to him with any degree of enthusiasm. Now he has added hippodrome features to the act, his leadership being of the Delsarte-acrobatic order. Musical critics may declare that this system adds nothing to the musical excellence of his organization, but nobody will deny that it arouses a vastly greater degree of interest in the audience. On Monday night the audience stood up through the playing of the national anthem, a deference which the New York audience pays to few leaders, and even at the close of the show remained to give the bandmaster three curtain calls.

Ed Blondell and Company, who have not been much in evidence about here lately, showed their ingenuous little comedy sketch "The Lost Boy." There is an odd, attractive quality about Blondell's clowning and his style of humor is unique. Bertha Wilson does a good deal for the act, also, by her graceful handling of a very pale role.

Belle Blanche was next to closing and scored with her impersonations. The best of her new subjects is Jack Norworth, the Harry Lauder imitation being far from Miss Blanche's usual fidelity. The mimic is wise in holding to stage celebrities with whom vaudeville audiences are sure to be familiar. *Rush.*

FIFTH AVENUE.

The powers that dictate the style of entertainment to be offered in the Keith-Proctor pet establishment seem to feel that they are dealing with an exceptional audience of a higher development of discriminating taste than the average vaudeville clientele. This week's selection of numbers doesn't frame up like a variety show at all. Conspicuously absent are those anything-to-make-'em-laugh acts that are characteristic of the less "elegant" establishments. The Elinore Sisters, 'way down toward the end, and Karno's "Early Birds," closing, bore up the whole comedy end. On the other hand, there were two dramatic sketches, Carlyle Moore and Ethelyn Palmer Company (New Acts), lightened only by its romantic character, and Rose Coghlan's sketch, of uncompromising dramatic intensity. And this unusual collection worked out into an exceedingly entertaining show.

Charlene and Charlene (New Acts) open with an odd arrangement of music and juggling. Burr McIntosh has the No. 3 place with his travelogue. He has happily abandoned his passionate advocacy of recognition for the Philippine Islands, and now makes his appeal on broader patriotic lines. He urges his views on national questions with an evident sincerity and likable self-effacement that are calculated to win the auditor's regard, and the whole lecture has been immensely brightened with humorous side observations. At that his subject matter is scarcely adapted to vaudeville, and the number undoubtedly interferes with the smooth running of the bill.

Following him "The Pianophiends" woke the audience to life as few turns could. The routine of the act has undergone no material change. After months and months of playing, it still maintains its distinction of being one of the smartest productions in vaudeville. It is a compact, concise bit of light musical entertainment, with pretty pictures and dainty "girliness."

Trixie Friganza, with her single turn, is working somewhat to the May Irwin style. She has some unctuous talk broken up by the introduction of three comic songs, all nicely delivered. The monologue scored and the songs were equally well received.

Rose Coghlan's sketch, "The Ace of Trumps," is distinctly melodramatic, and is sadly in need of a strong dramatic point to clinch the final curtain. As it stands now the climax is foreshadowed and is seen in approach, thereby losing the value of surprise. Also the dramatic pinnacle is reached too long before the close, so that the curtain falls on a fast diminishing interest. William Sams did a good deal for the act by his splendid treatment of a conventional dress coat part. Considering the talkiness of the piece as against the hot action of the other dramatic sketch on the same bill, the pair did remarkably well, and the certainty with which they held the audience was no mean tribute to their ability.

The Elinore Sisters followed Miss Coghlan, just in the nick of time, for the show was beginning to get a bit heavy. Kate Elinore's funmaking started the wheel spinning again, and the acrobatic nonsense of the Karno Company sent away a well-pleased audience. *Rush.*

FIFTY-EIGHTH STREET.

Albeit no one may be directly responsible for the poor layout of the Fifty-eighth Street program this week, the fact remained on Monday night it was one of the poorest arranged bills put on at the house this season.

Although nearly every act suffered, Patrice and McMahon's "Pullman Porter Maids" were the hardest hit. The former, with her quiet, artistic little offering, was in the opening position. A poorer place for both the act and the program could not have been invented. McMahon and his girls were in almost as serious a predicament following Maurice Levi and his band, the big hurrah number of the show, in the third position. If the theatre ran its bills with an intermission, the difficulties could have easily been overcome.

Mr. Levi's band is in its second vaudeville week and from the way the audience warmed to the act, the success is assured. This bandmaster has the right idea as to what the average variety audience wants, and he knows how to serve it to them. All the airs employed are bright and tuneful and the usual long, tiresome classical piece is graciously omitted. "Happy Days," the leader's own composition, got the popular favor. Besides the excellent music of the organization, the graceful and fanciful leading of Mr. Levi was followed with much interest.

McMahon and Chappelle and their "Pullman Porter Maids" are evidently big favorites at Fifty-eighth Street, for the flashing of their number on the signboard was the signal for quite some applause. Tim McMahon is a genuine comedian and it is doubtful if there is anything in vaudeville any funnier than his five minutes' conversation with Miss Chappelle. It is always a pleasure to see the McMahon girls. They are always well dressed, nicely rehearsed and always working.

Friend and Downing received splendid treatment in an early position. Mr. Friend has several brand new parodies that keep the house going, and the audience would not let up until he had sung eight or ten. Downing is an exceptionally clever "straight" with a bully singing voice. He sang two Irish songs admirably. He is singing "Harrigan," and getting more out of it than anyone yet heard, with the possible exception of George Whiting.

Willard Simms, in "Flinder's Furnished Flat," had 'em yelling with his pail of paste. He smeared everything in sight, including himself, and the more he smeared, the more they laughed. The comedy throughout is of the broadest kind, but it certainly draws laughs. Edith Conrad is Mr. Simms' principal support, and contributes some good looks besides playing well.

Albert Whelan lolled through his specialty in his quiet, easy manner and found no difficulty in pleasing. If Mr. Whelan must play on a one-string violin it would be more in keeping with the rest of his offering to use one that looked like an instrument.

Patrice gave her finished performance of "A New Year's Dream," ably assisted by Charles Hutchison. The Pekin Zouaves exhibited their fast drilling and wall scaling in the closing position, and made a first rate finisher for the program. Maude Lambert is under New Acts. *Dash.*

PASTOR'S.

The attendance at the downtown house was unusually light during the early portion of the program Monday night. The house filled comfortably before the show was well along. The bill is of a good Pastor average and ran through more quickly and smoothly than usual.

Mr. and Mrs. Ralph Lewis in "The Late Mr. Wildoats" had a little difficulty at the opening, but they progressed, and as the action of the piece quickened, they caught the house. Some way of forcing the opening should be thought out. It is some time before anything tangible arises to arouse interest. Both players seem capable, and get all that is coming from the playlet.

"A. K. Caldera, assisted by Mlle. Perrache" is what the program reads, but other than to hand the man objects, the woman is of no moment. Caldera has gone in for tricks of a showy description rather than the finer work, and in this he is making a mistake. Vaudeville audiences all over the country are pretty knowing, and it is hard to make them believe that because there is a lamp at the top of a stick, it is necessary to stop the music, etc. Caldera handles himself gracefully and easily, and seems capable of framing up a much better offering than his present one. It might also be said that too much was attempted.

The Mozarts are back again with their quaint little specialty "Heinie, the Cobbler." The first part of the offering should be brought to the standard of the second portion, or the last half lengthened into an entire sketch. The winter scene is about as pretty a setting as has been seen in the varieties, and the players make a realistic picture in the snow shoes. The snow-shoe dancing is a novelty, exceedingly well done. If the pair can bring the earlier portion up to the latter, no time could be too big.

Marion and Deane are also returners. They appear at the house regularly, and seem to become more popular each time. Miss Deane generally has something new in the dress line, and this time is no exception. It is pink, neat and trim as usual. Mr. Deane has replaced his former recitation with a talk song, "The Lobster is the Wise Guy After All," and it is a vast improvement.

Chas. B. Lawlor and daughters are also repeaters. Of all those who come under that heading, none are more popular than Mr. Lawlor and his girls. The trio are singing a few new songs, and the young women are also showing new wardrobe, pretty and becoming. The house enjoyed the specialty as much as ever.

Mlle. Zora with her heavyweight male assistant showed before the regular delegation came in, and did very nicely under the circumstances. Leonzo opened the bill and worked just as hard as though there were an audience present. Mr. and Mrs. Shedman's Dog Circus closed the program.

Nat S. Jerome and Company, Sophie Taylor, J. W. Sherry, and Conroy, Le Maire and Company are under New Acts. *Dash.*

H. H. Feiber, one of the United's foreign representatives, does not expect to go over to Europe before the ending of the Summer. Some mistaken reports cropped up that Mr. Feiber would give up foreign bookings. They have no foundation in fact.

VARIETY ARTISTS' ROUTES

FOR WEEK APRIL 13

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 12 to APRIL 19, inclusive, dependsnt upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." or "C. R." in the list indicates the route of the burlesque company named, with which the artist or act is with, and may be found under "BURLESQUE ROUTES" or "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Abel, Geo., & Co., Shea's Buffalo.
A. B. C. D. Girls, 793 Hewitt, Bronx, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott-Andrew Co., Howard, Huntington, W. Va.
Acton & Klorils & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, Flo, French Maids, B. R.
Adams Bros., Imperials, B. R.
Adams & Drew, Twentieth Century, B. R.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Adler, Harry, Park, Alameda, Cal., indef.
Agee, John, Ringling Bros., C. R.
Ahearn, Charles, & Vesta, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club, B. R.
Aherns, The, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 38, N. Y.
Albani, 1416 Broadway, New York.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Empire, Burnley, Eng.
Aldo & Vannerson, 331 Roebling, Brooklyn.
Ali & Peiser, Moon Light Maids, B. R.
Allen, A. D., & Co., 92 Market, Newark.
Allen, Eva, Ideals, B. R.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allen, Searle & Violet, Keith's Philadelphia.
Allison, Mr. and Mrs., Green Room Club, N. Y.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Allman, Chas., Yankee Doodle Girls, B. R.
Alpha Trio, 207 E. 14, N. Y.
Alrona, Zoelier Trio, 269 Hemlock, Brooklyn.
Alvarettas, Three, Trocadero, B. R.
Alvora, Golden Crook, B. R.
Alvord, Ned, Ringling Bros., C. R.
Alvaros Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Dancers, Six, G. O. H., Pittsburg.
American Trio, Majestic, Birmingham.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson & Ellison, Brigadiers, B. R.
Anderson & Goines, Keith's, Utica.
Anderson, Carl, Bowery Burlesquers, B. R.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Archer, Robert, Jolly Girls, B. R.
Arisonas, The, 148 W. 68, N. Y.
Arlington Four, Orpheum, Easton, Pa.
Arminta & Burke, 386 Comstock, New Brunswick, N. J.
Armstrong & Levering, National, San Francisco.
Arnold & Felx, Empire, Pittsfield, Mass.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Atwater, Eva, French Maids, B. R.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beaum, Somerville, Mass.
Auers, The, 410 So. 4th, Mt. Vernon, N. Y.
Auger, Capt. Geo., & Co., Keith's, Phila.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Tossing, Grand, Hanley, Eng.
Avery & Pearl, 658 Wash. Boul., Chicago.
Ayres, Howard, 520 Ritner, Phila.
Azelle, Maye & Fonier, 398 54, Chicago.
Azora, Miss, Barnum & Bailey, C. R.

B

Baader, La Velle, Barrison's, Sioux Falls.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker Troupe, Ringling Bros., C. R.
Baino & Shaw, Hippodrome, N. Y., indef.
Banks, Breazeale Duo, 19, Orpheum, San Francisco.
Banks, Chas., Boston Belles, B. R.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Four, Moonlight Maids, B. R.
Barnes & West, Lyric, Houston.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, Moonlight Maids, B. R.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, 391 E. 45, Chicago.
Barry, Katie, 541 W. 158, N. Y.
Barry and Hughes, Proctor's, Troy.
Barry & Wolford, Poli's, Worcester.
Batro, Eddie, Rollickers, B. R.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, Lyric, Hot Springs.
Bartlett, Al. Hunt's Hotel, Chicago.
Bateman, Tom, 112 Borden, Fall River.
Bates & Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid, & Co., National, Steubenville, O.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 594 E. 143, N. Y.
Beatties, Juggling, 127 Park, Paterson.
Beauvais, Arthur & Co., Victor House, Chicago.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 28 Atlantic, Bridgeton, N. J.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, Hippodrome, Harrisburg.
Belmont, Harriette, Jolly Girls, B. R.
Bellclaire Bros., K. & P. Union Square, N. Y.
Bell Boy Trio, Family, Pittsfield, Mass.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Norman, Trans-Atlantics, B. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Ethel, Brigadiers, B. R.
Bensons, Musical, Gen. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, Majestics, Des Moines.
Berry & Berry, Great Valley, N. Y.
Beverley, Frank & Louise, Dominion, Winnipeg.
Ben Beyer & Bro., 1553 Broadway, N. Y.
Bicycle Bill, San Diego, Cal., indef.
Big Four, High School Girls, B. R.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, 335 Beaum., Somerville, Mass.
Bingham, 335 Beaum, Somerville, Mass.
Binney & Chapman, Gem, Columbia, Tenn., indef.
Birch, John, 133 W. 45, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Bolus, Harry, Lyric, Ft. Smith, Ark.
Borella, Arthur, Barnum & Bailey, C. R.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, 89 Court, Boston.
Bowers, Walters & Crookes, Proctor's, Albany.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Borani & Nevaro, 1013 Lincoln, Milwaukee.
Bowen Bros., 1553 Broadway, New York.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, New York.
Bradfords, The, 250 W. 41, N. Y.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradys, The, 209 W. 43, N. Y.
Brady & Mahoney, Irwin's Big Show, B. R.
Brigham, Anna R., 13, Bijou, La Crosse.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brennan & Downing, Bijou, Galesburg, Ill.
Brisson, Alex., Barnum & Bailey, C. R.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Huntings Co.
Brobst Trio, Pottsville, Pa.
Brooks & Jeannette, Grand, Sacramento.
Brooks & Vedder, Bijou, Duluth.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown Bros. & Doc. Kealey, Globe, San Francisco.
Brown & Nevarro, 4 W. 135, N. Y.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Wilmot, Majestic, Montgomery.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Brunettes, Cycling, Family, Pottsville.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Avenue B, N. Y.
Buckeye Trio, Majestic, Houston.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley & La Mar, 119 E. 14, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Buffalo, Young, & Murle, Vera, Grand, Portland.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Tougbey & Co., Poli's, Scranton.
Burke & Urline, 119 E. 14, N. Y.
Burnham, White & Co., American, St. Louis.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burns & Robbins, Model, Orange, N. J.
Burton & Burton, 309 W. 55, N. Y.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows Travers Co., 116 E. 25, N. Y.
Bush & Elliott, 1349 45, Brooklyn.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Jr., Bijou, Bay City, Mich.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, G. O. H., Pittsburg.
Byrne, Golson, Players, Bijou, Racine, Wis.
Byron & Langdon, Shubert, Utica.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Callahan & St. George, Trent, Trenton.
Cameron & Flanagan, Hathaway's, Lowell.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calef & Waldron, Lyric, Houston.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Poli's, Scranton.
Campbell, W. S., Rose Sydell, B. R.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carbrey Bros., 19, Orpheum, Oakland.
Carlisle Wild West, Hippodrome, Boston.
"Carletta," Orpheum, Des Moines.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Empire, San Francisco, indef.
Carroll & Cooke, 20, Orpheum, Denver.
Carroll, Great, Fay Foster, B. R.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 410 Line, Evansville.
Carson Bros., 427 Pacific, Brooklyn.
Caron & Farnum, 100 Walnut, Revere Beach.
Carters, The, 921 9, La Salle, Ill.
Carter, Taylor & Co., Keeney's, New Britain.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casad & De Verne, Orpheum, Mansfield, O.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Craney, 15½ So. 5, Elizabeth.
Caswell, Maude, Gibbons Tour.
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chaplu, Benjamin, Lotos Club, N. Y.
Chester & Jones, Poli's, Waterbury.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Strollers, B. R.
Clare, Sidney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Duncan, 1215 Madison, Indianapolis.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clarke, Wilfred, Keith's, Boston.
Clarks, Three, Ringling Bros., C. R.
Claudius & Scarlet, 146 W. 83, N. Y.
Claus, Martha, 134 Concall, St. Paul.
Clermento, Frank & Etta, 129 W. 27, New York.
Clifford, Nolan, Huber's, New York.
Clinton, Chris., 43 W. 28, New York.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, Majestic, Richmond, Va.
Clivette, 274 Indiana, Chicago.
Cox, Lonzo, 230 W. 51 Court, Chicago.
Coate, Charlotte & Margrete, 1553 B'way, N. Y.
Coccia & Amato, Richmond, Va.
Coby & Garron, Novelty, Stockton, Cayl.
Cogan & Bancroft, Orpheum,, New Orleans.
Cohen, Louis W., 180 Jewet, W. New Brighton.
Cole & Clemens, Davis Hotel, Philadelphia.
Cole & Coleman, Bijou, Muskegon, Mich.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Colonial Septette, Alhambra, N. Y.
Coltons, The Champagne Girls, B. R.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Connelly, Mr. & Mrs. E., Bijou, Saginaw.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
"Compromised," Haymarket, Chicago.
Conn, Downey & Willard, 20, Staub's Knoxville.
Conley, Anna & Effie, Keith's, Providence.
Cooke, Caroline, 20, Temple, Ft. Wayne.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rotbert, 3154 Prairie, Chicago.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Cooper, Harry L., Fay Foster, B. R.
Coram, Olympic, Chicago.
Cornallas, Eight, Ringling Bros., C. R.
Cossar, Mr. & Mrs., Family, Ft. Adams, Mass.
Cotton, Lola, Trent, Trenton.
Cottons, The Champagne Girls, B. R.
Coubay, William F., 464 W. 34, N. Y.
Coutboul, Jessie, 6532 Harvard, Chicago.
Courtleigh, Wm., Lambs' Club, N. Y.
"Covington, Marse," Orpheum, Memphis.
Coyne & Tinlin, 7036 Washington, Chicago.
Cowey, Ferry, Wintergarten, Berlin.
Cowper, Jimmie, Binghamton, N. Y.
Craig, Richy, Acme, Sacramento.
Crawford & Manning, 258 W. 43, N. Y.
Cressy & Dayne, Olympic, Chicago.
Creo & Co., Family, Erie, Pa.
Crickets, Keith's, Jersey City.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Will H., & Co., Majestic, Ft. Worth.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Hippodrome, Lexington, Ky.
Cummings & Meriey, Unique, Los Angeles, indef.
Cunningham, Bob & Daisy, Family, Kane, Pa.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob, 1553 Broadway, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curzon Sisters, Ringling Bros., C. R.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, Empire, London, Eng., indef.
Cyril, Herbert, Orpheum, Reading.

D

Dacre, Louise, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dahlman Quartette, Columbia, Cincinnati.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., 408 Fairmont, Meadville, Pa.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Betty, Daisy, Crystal, Knoxville.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's B. R.
Darwin, Ringling Bros., C. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davenport, John, Yankee Robinson C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatches.
Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Tempie, Boulder, Co., indef.
Davis, Hal. & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, 333 W. Cumberland, Lebanon, Pa.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
D'Arville Sisters, Chicago.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
De Velde & Zelda, 20, Pastor's, N. Y.
Deery & Francis, 328 W. 30, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmon, Misses, Calvert Hotel, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Deltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas. & Dogs, 8 Union Square, N. Y.
De Chautal Twins, 263 Ogden, Jersey City.
De Cotret & Howard, Lyric, Schenectady.
Damacos, The, Hathaway's, Brockton.
De Graff Sisters, Trans-Atlantic, B. R.
Demonio & Belle, Pantages, Seattle, indef.
Denman, George, Barnum & Bailey, C. R.
Derenda & Green, Apollo, Paris, France.
De Haven, Rose, Sextet, Orpheum, Brooklyn.
De Haven & Sidney, Hathaway's, No. Adams.
De Lisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delaphone, 54 Willoughby, Brooklyn.
De Marlo, Ringling Bros., C. R.
De Mont, Robert, Trio, Grand, Tacoma.
De Oria, Crescent, Robinson, Ill.
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De Witt, Young & Sister, Globe, San Francisco.
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De Young, Tom, 156 E. 113, N. Y.
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Devlin, Prof., 2611 Cumberland, Philadelphia.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
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Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, Keith's, Cleveland.
Doner, Joe & Nellie, Moon Light Maids.
Donnelly & Rotail, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, Moon Light Maids.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, Collseum, Seattle.
Dotson, Howard, 435 Bingamen, Reading.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
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Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Drawee, Frisco & Hambo N. 1 Pl., Boiler, Paris.
Dreano, Josh., Revere House, Chicago.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Orpheum, San Francisco.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 20, Orpheum, Boston.
Duncon, Tom, Ringling Bros., C. R.
Dunn, James, 464 W. 51, N. Y.
Duprez, Fred, Keeney's, Brooklyn.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Du Bois, Great, & Co., Grand, Owensboro, Ky.
Duttons, Three, Ringling Bros., C. R.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Edmonds & Haley, 308 E. 60, Chicago.
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Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
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Edwards & Vaughan, 2039 Lawrence, Phila.
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Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth 4, Tiger Lilies, B. R.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Bennett's, Ottawa.
Emperors of Music, Four, 431 W. 24, N. Y.
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Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Esmeralda Sisters, Scala, Copenhagen, Den.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, 1746 W. 103, Chicago.
Evans, Chas. E., Orpheum, Oakland.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., 111 Laraca, San Antonio.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., 20, Orpheum, Butte.
Ezler, Carrie, Tiger Lilies, B. R.

F

Fagan & Merlam, Shirley, Mass., indef.
Fairchilds, Mr. & Mrs. Frank, Star, Scottdale, Pa.
Falardaux, Camille, 691 Saratoga, E. Boston.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, 20, Orpheum, St. Paul.
Fantas, Two, 211 E. 14, N. Y.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
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Farrell, Billy, Moss & Stoll, Eng.
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Faust Brothers, Lyric, Danville, Ill.
Favars, Marguerite, Saratoga Hotel, Chicago.
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Fay, Anna Eva, Melrose, Highlands, Mass.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
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Feil, Pearl Cleone, Lyric, Lincoln, Neb.
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Fiddler & Shelton, Bijou, Lansing Mich.
Field Boys, 62 E. 100, N. Y.
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Fields & Hanson, Belleville, N. J.
Fields, Will H., Orpheum, Zanesville, O.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 753, Jennings, N. Y.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Fitzgerald & Wilson, Unique, Minneapolis.
Flatow & Dunn, 128 W. 96th, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 14 Leicester, London, Eng.
Flora, Mildred, Night Owls, B. R.
Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Floredo, Nellie, 241 W. 43, N. Y.
Florences, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forbef The Marvel, 153 W. 9, So. Boston.
"Fords, Famous," Majestic, Richmond.
Foreman, Edgar & Co., Elks Club, N. Y.
Foster, George, Majestic, Birmingham.
Foster & Dog, Colonial, Lawrence.
Fords, Four, Bennett's, Ottawa.
Fox & Gray, Star, Stapleton, L. I.
Fox, Will H., 14 Leicester st., London, Eng.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Philadelphia.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 708 7, S. W. Wash, D. C.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, K. & P., Jersey City.
Frederick Bros. & Burns, Orpheum, Oakland.
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Freligh, Lizzie, Trans-Atlantic S, B. R.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frey Trio, Lyric, Lincoln, Neb.
Frosto, Chris., 917 W. 6, Faribault, Minn.
Fukino Troupe, Brigadiers, B. R.
Fulton, May, 120 W. 116, N. Y.

G

Gardiner Children, Palace Hotel, Chicago.
Gardiner, Jack, Majestic, Des Moines.
Gardner & Lawson, Star, Atlanta.
Garden & Somers, Toreadors, B. R.
Gardiner & Vincent, Empire, Nottingham, Eng.
Forrest, Edythe, Innocent Maids, B. R.
Gath, Carl & Erma, Majestic, St. Paul.
Gabriel & Co., Orpheum, Oakland.
Gaffney Dancing Girls, 434 W. Madison, Chicago.
Gagnoux, The, G. O. H., Nashville.
Galando, 82 Sumner, Brooklyn.
Gale, Franklyn, Orpheum, Butte.
Gallagher & Barrett, G. O. H., Indianapolis.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gardner & Maddern, 208 American Bldg., Seattle.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Geiger & Walters, Proctor's, Troy.
Genaro & Band, Orpheum, Brooklyn.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaire, Garvin, 59 W. Eagle, E. Boston.
Gilmore, Stella, Jolly Girls, B. R.
Girard & Gardner, Columbia, Cincinnati.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Majestic, Houston.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Golden & Hughes, 20, Acme, Sacramento.
Golems, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, Orpheum, San Francisco.
Gordon & Shackhorn, 225 W. 27, New York.
Gordon & Marx, Sipes, Kokomo, Ind.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, Orpheum, Denver.
Goss, John, Majestic, Kalamazoo.
Gossans, Bobby, 400 So. Smith, Cob, O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Grabowsky, Robert, French Maids, B. R.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 1553 Broadway, N. Y.
Grace, Lizzie, Miner's Americans, B. R.
Grannon, Ila, G. O. H., Pittsburg.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregory's Five, Alhambra, Paris.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.
Guertin, Louis, Metropolitan Hotel, Brockton.

STOCKHOLDERS OF THE ONTARIO HUMMING CO.

NOTICE

"San Francisco, Cal., March 23.

"Friend Dick: Have just read your 'ad' in VARIETY and was glad to see it, for since visiting the mines last December I have received nearly two hundred letters of inquiry regarding the investment, what I thought of it, etc. I answered most by saying that after seeing the property I had purchased three thousand shares of stock and was well satisfied with the venture.

"I did not go into detail as you know how I hate to write letters, so I enclose a list of those who have given permanent addresses and you can mail your printed prospectus as you see fit.

Yours truly,

"J. A. MURPHY (of Murphy and Willard)."

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Hall, Geo. F., 180 Center, Boston.
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Hale, Lillian, & Co., 13, Family, Clinton, Ia.
Hailey & McKinnon, Lady Birds, B. R.
Haley, Harry R., 236 Ogden, Chicago.
Haiperine, Nan, 569 6th Ave., N. Minneapolis.
Hammond, Flossie, French Maids, B. R.
Hammond & Forrester, 101 W. 83, N. Y.
Hannon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 40th, Brooklyn.
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Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Orpheum, Oakland.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Hartzell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harlowe, Beatrice, Moon Light Maids, B. R.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harris, Hattie, 209 Sedwick, Chicago.
Harris, Sam, Majestic, Wooster, O.
Harrison, Minnie, Brigadier, B. R.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, & Field Bros., Hathaway's, New Bedford.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, Los Angeles.
Hassan Ben Ali's Arabs, Luna Villa, Coney Island.
Hawkens, John, Star, Muncie, Ind.
Hayes & Carew, Bohemians, B. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Brent, Tivoli, Cape Town, S. A.
Hayes, Ed. C., Grand, Indianapolis.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 15 Audubon, N. Y.
Hayman & Franklin, Grand, Hanley, Eng.
Healey, Tim, Brigadiers, B. R.
Healy & Vance, 215 W. 106, N. Y.
Heath, Thos. Gainer, Keith's, Boston.
Hearn, Tom, Palace, London, Eng.
Hechi & Ardo, Ringling Bros., C. R.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
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Heim Children, 119 Wash., Altoona.
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When we play those

"SONGS OF 49"

THE AUDIENCE SINGS AND APPLAUDS AND THERE---SMILES AND TEARS

EXCLUSIVE DIRECTION

PAT CASEY AGENCY

THE GEO. ABEL TRANSFER CO. SECURES BIG TRUCKING CONTRACT.

Gives Up the Hauling and Transferring of Baggage for the Sole Delivery of Newspapers.

A sharp, pointed surprise was contained n the announcement this week that Geo. Abel, president of the Geo. Abel Electric Transfer Co., has entered into a contract with the New York "World" and "Sun" to deliver its papers in local territory.

The contracts, which went into effect last Monday (March 30), are for three years, at a very large weekly payment, which the company receives each Monday morning.

In consequence of the acceptance of this work by the transfer company, it has been obliged to give up the hauling of baggage and all commercial business, the newspapers requiring the use of all the Abel company automobile trucks for themselves.

The agreement with "The World" and "The Sun" will be followed by other dailies in the city, and the Abel company has now ordered eighteen new auto trucks for additional use, the two papers mentioned having agreed to take on part of the increased equipment when completed.

The advantage of this profitable contract to the company is, that it assures a weekly profit, beyond even the expectation of Mr. Abel, who promoted the transfer company in its inception.

Mr. Abel is the originator of this mode of handling the papers. Although an Englishman and not versed at all in the delivery of dailies, he studied the system employed by the publishers. It was faulty to Mr. Abel, very faulty, and he pointed out the defects to Don C. Seitz, business manager of "The World."

The faults as mentioned by Mr. Abel were acknowledged. Mr. Seitz asked him did he know the remedy as well as the defect. Mr. Abel thereupon expounded to "The World's" business head his cure.

Following several weeks of negotiations and deliberations, "The World" entered into the agreement with the Abel company on March 26. Immediately, Mr. Abel discontinued the baggage transfer department of his transportation business.

The Geo. Abel Electric Transfer Company was excellently conceived, which was freely admitted at the news of its organization becoming known. For years there have been complaints against the handling of baggage in Greater New York, particularly by professionals, and especially by vaudeville artists.

Arriving in this country as the star of "Three of a Kind," yet playing in vaudeville, Geo. Abel, who had been a prominent variety manager in England, after sizing up the situation here, decided a co-operative corporation for the transfer of baggage, financed and managed by artists, would be a successful venture.

To this end he incorporated, inviting vaudeville artists to become stockholders. This they did to a greater or less extent. Like all new enterprises, the Abel company encountered difficulties, augmented in this specific instance through the opposition of the competing and longer established transfer companies of the city.

Nothing daunted, Mr. Abel persevered, having given up his easy berth in vaudeville, where a large salary each week supplied him with all comforts, and buckled down to the onerous position of manager of his new venture. This entailed upon him and Moses A. Sachs, the attorney for the corporation, continuous hours of work, watchfulness against the machinations of his competitors in their endeavors to ruin his business, and greater than all, the petty annoyances and complaints made by the artists whom he had aspired to assist.

Concluding there were other and more easily trodden roads to wealth as a transportation company, Mr. Abel cast about until he made the arrangement with the newspapers.

The large number of artist-stockholders in the Abel company have been greatly pleased at the change of business lines, and expressed their pleasure to Mr. Abel in person and by mail. The assured income each week places the company upon a firm financial basis, with three years of affluence in sight, without taking into consideration the development which will naturally result.

When asked for an expression of his views upon the new condition, Mr. Abel, with a smile, said: "Well, I'm satisfied, and I'm sure my company is satisfied. As you Americans says, 'It has been a tough fight.'

"Probably there isn't one man in a million who would understand what I have gone through in the building up of this business, though I mentioned it in detail.

"But sufficient, however, that the way ahead has a gilded pavement. There is no more ambiguity; no more worry; no more late express trains, and no more trunks, just for the present, anyway.

"We will have everything we can do for sometime to handle our contracts, but perhaps, at a future date, I will again install the baggage transfer end.

"Just now, we don't need it, and couldn't possibly take hold of it.

"The contract we have made with 'The World' and 'The Sun' I am not at liberty to make public, for business reasons, but that it is a most favorable one to the Geo. Abel Electric Transfer Co. may be judged through our having given up all business for it.

"We have ordered other trucks to be built specially for us, and the expectations of our company are both rosy and glowing.

"I still look upon the Geo. Abel Electric Transfer Co. as an artists' business corporation," continued Mr. Abel. "The artists subscribed for the stock when it was placed upon the market, at a time when no assurance of profit could be given, and I intend to again offer the stock to them at the present time, when a profit to the company is assured by two of the largest newspapers in the world.

"We shall require financing for a time to enlarge our plant with the new wagons ordered, but it is merely a question now of a short while until we roll up a big surplus.

GEO. ABEL.
PRESIDENT, THE GEO. ABEL ELECTRIC TRANSFER CO., INC.

THE
GEO. ABEL ELECTRIC TRANSFER CO.
(INCORPORATED)

37th St. and 7th Ave., New York

CAPITAL STOCK, $100,000.00

President - - - - - - - - - MR. GEORGE ABEL
Vice-President and Gen'l Manager, - - MR. L. B. SANDERS
(Late Manager Automobile Dept. Messrs. Fiss, Doer & Carroll Company)

NOTICE.

The above company has now given up the business of baggage transfer and general haulage, and has entered into most lucrative contracts with

THE NEW YORK WORLD
THE NEW YORK SUN

for the delivery of their newspapers.

The entire equipment of ten cars has been engaged for a period of three years.

The company has further secured contracts calling for the services of more automobile wagons which necessitate capital to purchase.

The contracts in hand assure to investors a dividend of 8% per annum.

The sale of $30,000 preferred stock, par value $100, is now being offered at $110 per share.

APPLY,

THE GEORGE ABEL ELECTRIC TRANSFER CO., Inc.

37th Street and 7th Avenue, New York

THE PICK OF THE BASKET

ALICE LLOYD

THE ACKNOWLEDGED PRE-EMINENT ENGLISH COMEDIENNE

Keith & Proctor's 5th Avenue, Next Week (April 13)

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Howard & St. Clair, Charing Cross Rd., London.
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Howard, May, Rentz-Stanley, B. R.
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Hudson Bros., 1337 Maple, Canton, O.
Huehn, Musical, 1553 Broadway, N. Y.
Hnegel Bros., Lyric, Galveston.
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Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
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Huetterman, Miss, Barnum & Bailey, C. R.
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Hurleys, The, 185½ So. Orange, Newark.
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Hyde, Mr. & Mrs., Chemo Lake, Clifton, Me.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
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I

Imhoff & Corinne, Empire, B. R.
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Italia, 356 Mass., Boston.

J

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Jorden Troupe, Ringling Bros., C. R.
Joyces, The, Braderburg's Phila.
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K

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Kretore, 119 Wash., Altoona.
Kuhns, Three, Pantage's, Seattle.
Kurtis-Busse, Bijou, Jackson, Mich.

L

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White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 406 W. 33, N. Y.
Whitney, James, Trans-Atlantics, B. R.
Wiggans, Joe, Imperials, B. R.
Willard & Bond, Lyric, Lincoln, Neb.
Wilbur, Caryl, Hippodrome, Leeds, Eng.
Wilder, Marshall P., 256 W. 97, N. Y.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids.
Williams & Weston, 208 State, Chicago.
Wills & Hassan, Poli's, Bridgeport.
Wilson & Doyle, Shubert, Chattanooga.
Wilson, Tony, Heloise & Armoros Slaters, 1 Primarch., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lizzie N., Orpheum, Lima, O.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 224 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 30th St., Pittsburg.
Wixon & Eaton, Strolling Players Co.
Wood Bros., Poli's, Chicago.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Wolford & Stevens, Criterion, Savannah.
Wolfe & Vaughan, Windsor Novelty, St. Paul.
Wormser Tots, 502 W. 3, Davenport, Ia.
Woodward, Ed. & May, O. H., Reading, O.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Sheedy's, Fall River.
Work & Ower, Chase's, Washington.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Wulff, Edward, Barnum & Bailey, C. R.
Wulff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wygand & Wygand, Orpheum, Yonkers.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnel, R. F. O. No. 6, Lancaster.
Yalto Duo, 229 W. 38, N. Y.
Yamamato Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Voie, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtuckey, Prince, Barnum & Bailey, C. R.

Z

Zamioch & Co., 493 6th, New York.
Zanzigs, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, N. Y.
Zazell & Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., 20, Majestic, Denver.
Zemo, Zemo Troupe, Altrea, Zanesville, O.
Zeno, Bob, 609 N. Wood, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmer, John, Empire, San Francisco, indef.
Zobedi, Fred., 20, Armory, Binghamton.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Adams & White, Family, Lancaster.
Alvin, Peter H., G. O. H., Uhrichsville, O.
Banks & Newton, Colonial, Norfolk.
Bateman, Tom, Scenic Temple, Boston.
Battle, Wm. Carl, 6637 Normal, Chicago.
Bennett, Laura, Majestic, Madison, Wis.
Bissett & Scott, June 1, Empire, London.
Bowers & Smith, Oliver, Everett, Mass.
Brown, Harris & Brown, 20, Orpheum, Harrisburg.
Caron & Farnum, Orpheum, Memphis.
Cassin & Reeves, Lyric, McAllister, Okla.
Clark & Turner, Casino, Vander Grift, Pa.
Clifford & Raidlu, Pastor's, N. Y.
Clyo & Rochelle, Scenic Temple, Chelsea, Mass.
Crescent City Quartette, 114 Forrest, Brooklyn.
De Cotret & Howard, Lyric, Schenectady.
Dickinson, W. S., Almo, Birmingham.
Fonda, Dell & Fonda, Family, Elmira, N. Y.
Fuller, Ida, K. & P. 5th Ave., N. Y.
Grove, Chas. L., 347 E. Wash., Chambersburg, Pa.
Hanlon & Lewis, 121 W. 116, N. Y.
Harcourt, Daisy, Orpheum, Oakland.
Hassan Ben Ali's Arabs, 20, Columbia, St. Louis.
Henry, Capt., Crystal, Braddock, Pa.
Hillman & Floyd, 213 W. 62, N. Y.
Hope, Marjorie, Princess, Cleveland.
Hoyt & McDonald, National Hotel, Chicago.
Hyde, Mr. & Mrs. Robt., Bijou, Reading.
"In Old Seville," K. & P. 58th, N. Y.
Jennings & Renfrew, Keith's, Boston.
Knight Bros. & Sawtelle,, K. & P., N. Y.
La Nole Bros., Broadway, Camden, N. J.
Marlowe, Plunkett & Co., Olympic, Lynn.
Marvin Bros., Bijou, Marinette, Wis.
Mason & Doran, Sheedy's, Fall River.
McAvny & Hartley, Grand, Hamilton, O.
McCarthy, Myles, Green Room Club, N. Y.
McNamee, 20, Proctor's, Troy.
Muller, Chum & Muller, 20, Columbia, Cincinnati.
"Chas. Nevins & College Girls," Trent, Trenton.
Noblette & Marshall, Dominion, Winnipeg.
Nolan, Irwin, Galva, Ill.
"Paradise Alley," Altoona, Pa.
Perry, Frank L., Majestic, Ashland.
Prior & Norris, Palace, Memphis.
Prices, Jolly, Sheedy's, Brockton.
Ramsey Sisters, Star, Chicago.
Rego, Jimmie, Lyric, Schenectady.
Rhodes & Engel, 223a Chauncey, Brooklyn.
Sampson & Douglas, Pantage's, Seattle, indef.
"Six Little Girls and Teddy Bear," Poli's, Springfield.
Sterling, Kittie, & Master Nelson, Orpheum, Zanesville, O.
St. Elmo, Leo, G. O. H., Uniontown, Pa.
"Ten Dark Knights," Proctor's, Newark.
Toys, Musical, St. John, N. B., Can.
Travers, Roland, Majestic, Chicago.
Viola, Otto, & Bro., 20, Family, Hazleton, Pa.
Whitman, Frank, Orpheum, Harrisburg.
Willard & Bond, 19, Bijou, Dubuque, Ia.
Wilson, Lottie, Garrick, Burlington, Ia.

BURLESQUE ROUTES

WEEK APRIL 13.

When not otherwise indicated, "L. O." after show indicates it is laying off.

Americans, Folly, Chicago.
Avenue Girls, Trocadero, Phila.
Bachelor Club, L. O.; 20, Gayety, Phila.
Behman Show, Gayety, Toronto.
Blue Ribbons, Standard, Cincinnati.
Bon Tons, Lyceum, Boston.
Boston Belles, Gayety, Birmingham.
Bohemians, 13-15, Des Moines; 16-18, St. Joe.
Bowery Burlesquers, Trocadero, Chicago.
Brigadiers, Academy, Pittsburg.
Broadway Gaiety Girls, Star, St. Paul.
Bryant's, Harry, Majestic, Kansas City.
California Girls, Bijou, Phila.
Casino Girls, Palace, Boston.
Century Girls, 13-15, Gayety, Albany; 16-18, Lyceum, Troy.
Champagne Girls, Lafayette, Buffalo.
City Sports, Star and Garter, Chicago.
Cherry Blossoms, Dewey, Minneapolis.
Colonial Belles, Bon Ton, Jersey City.
Cracker Jacks, Empire, Toledo.
Cosey Corner Girls, Shubert, Newark.
Dainty Duchess, Gayety, St. Louis.
Dreamlands, 13-15, Evansville; 16-18, L. O.; 20, Empire, Chicago.
Empire Show, Howard, Boston.
Fay Foster, Empire, Chicago.
Girl from Happyland, Gayety, Baltimore.
Golden Crook, Star, Brooklyn.
High Jinks, Avenue, Detroit.
High School Girls, Standard, St. Louis.
Ideals, 13-15, Indianapolis; 16-18, Terre Haute.
Imperials, Eighth Ave., New York.
Irwin's Big Show, Empire, Cleveland.
Jersey Lilies, Murray Hill, N. Y.
Jolly Grass Widows, Star, Milwaukee.
Jolly Girls, Bowery, N. Y.
Kentucky Belles, 13-15, Jacob's, Paterson; 16-18, L. O.
Knickerbockers, Westminster, Providence.
Lid Lifters, Gayety, Columbus.
Lady Birds, Theatre Royal, Montreal.
Majestics, Gayety, Detroit.
Mardi Gras Beauties, Gayety, Pittsburg.
Masqueraders, 125th St. Music Hall, N. Y.
Merry Maidens, Century, Kansas City.
Miss New York, Jr., Imperial, Providence.
Moonlight Maids, 13-15, L. O.; 16-18, Jacob's, Paterson.
Morning Glories, Waldman's, Newark.
New York Stars, Casino, Philadelphia.
Nightingales, 13-15, Lyceum, Troy; 16-18, Gayety, Gayety, Albany.
Night Owls, Corinthian, Rochester.
Parisian Belles, Columbia, Boston.
Parisian Widows, Emson's, Chicago.
Pat White's Gaiety Girls, Lyceum, Washington.
Reeves' Beauty Show, Garden, Buffalo.
Reilly & Woods, 13-15, Terre Haute; 16-18, Indianapolis.
Rentz-Santley, 13-15, Empire, Albany; 16-18, Empire, Holyoke.
Rialto Rounders, Gotham, N. Y.
Rice & Barton, Gayety, Washington.
Rollickers, 13-15, L. O.; 16-18, Luzerne, Wilkesbarre.
Rose Hill, Olympic, Brooklyn.
Rose Sydell, Gayety, Milwaukee.
Runaway Girls, Gayety, Philadelphia.
Sam Devere, Monumental, Baltimore.
Scribner's Big Show, 13-15, Chester; 16-18, Trenton.
Star Show Girls, Star, Cleveland.
Strollers, Park, Brooklyn.
Thoroughbreds, Dewey, N. Y.
Tiger Lilies, Met. O. H., Duluth.
Toreadors, People's, Cincinnati.
Trans-Atlantics, L. O.; 20, Majestic, Kansas City.
Trocaderos, 13-15, Gilmore, Springfield; 16-18, Empire, Albany.
20th Century Maids, Buckingham, Louisville.
Vanity Fair, Greenwall, New Orleans.
Washington Society Girls, London, N. Y.
Watson's Burlesquers, Star, Toronto.
World Beaters, Gayety, Brooklyn.
Yankee Doodle Girls, 13-15, Luzerne, Wilkesbarre; 16-18, Is. O.; 20, Shubert, Newark.

CIRCUS ROUTES

Barnum & Bailey, New York.
Buffalo Bill, April 21, Madison Sq. Garden, N. Y.
Campbell Bros., April 25, Fairbury, Neb.
Cole Bros., April 18, Youngstown, O.
Copeland Bros., C. R., April 13-18, Corpus Christi; 20-25, Victoria.
Gentry Bros., No. 1, April 8, San Antonio.
Gentry Bros., No. 2, April 10, Bloomington, Ill.
101 Ranch, April 27, Coliseum, Chicago.
Ringling Bros., April 2-16, Coliseum, Chicago.
Sells Floto, April 13, San Diego, Cal.; 14, Santa Ana; 15, Pasadena; 16, Riverside; 17, Redlands; 18, San Bernardino; 20, Bakersfield; 21, Portersville; 22, Fresno; 23, Madera; 24, Merced; 27-May 2, San Francisco.
Wallace Hagenbeck, May 2, Peru, Ind.
Sparks, April 13, Goldsboro, N. C.
Van Amberg, April 10, Folkston, Ga.; 11, Brunswick; 13, Waycross; 14, Jesup; 15, Walthoursville; 16, Savannah; 17, Ridgeland, S. C.; 20, Charleston, S. C.

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LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

Letters addressed to artists having names in the route sheet will be forwarded immediately.

A

Acuna, J. M.
Abbott, T. N.
Anglin, Besse.
Andrews, Pearl.
Armond, Grace.
Ashley, Herbert (Matthews and Ashley).
Apdale's Animals.

B

Burce, Jim.
Bohme, W. A.
Bunnin, Rose.
Baird and Dunn (C. O.).
Backman, Marie.
Billington, E. C.
Borfling, S.
Benson, Mrs.
Belmont, Belle (C. O.).
Bates, W. E.
Butler, Ida.
Brown, Henriette.
Binns, J.
Browning, Arthur (C. O.).
Barnhart, Chas. (C. O.).
Belmont, Belle.
Barrett, J. J.
Burke Brothers.
Bergere, Valerie.
Boch, Otto.
Bowman, Ivy.
Brengk, Ernst.
Bremon, Herbert (C. O.).
Bowen, Chas.
Blonden, Harry.
Brown, Viola Harris.

C

Cavain, Josiah.
Calhoun, William.

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PAT CASEY, Agent

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We were the first to originate parodies on "I'm Afraid to Go Home in the Dark," "Bye, Bye, Dearie," "Under the Matzo Tree," "See Saw," "Harrigan," and "I Don't Care," as well as other late successes.

Acertain Burlesque Manager and Comedian stole our original idea of the singing orchestra. That's why he is still in Burlesque.

Morning Telegraph, March 25th, says: The latest parody made its appearance in the act given by FRIEND and DOWNING, who sang a parody on "I'm Afraid to Go Home in the Dark." This was a very good singing and talking act.

The Morning Telegraph, April 1st, says: FRIEND and DOWNING were funnier than ever. They prevent their act from growing old by continually introducing new parodies. This week it was Eva Tanguay's "I Don't Care," and it was greeted with laughter.

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CUTS

Clark, Harriet L. (C. O.).
Claftin, Josie.
Crane, Lawrence.
Curtis, W. D. (2).
Carlisle, H.
Carrino, Madame.
Cheeves, Joe.
Coddington, Eugene.
Claxton, William (C. O.).
Cline, J. E.
Couthope, Jane (C. O.).
Ceballos, H.
Church, Alice.
Cunningham, Albert.
Conklin, Al.
Coffman, Jas.
Chartian, Jules.
Cooper, Harry.
Corson, Cora Youngblood.
Collins and Brown (C. O.).
Clemenso, H.

D

Darnell, Edith.
Denby, Walter.
Dumas, Florence.
Deming, Arthur.
Donnelly, Henry V.
Dutch, Mr.
Dudley, A.
Daly and O'Brien.
Dooley, J. Francis (C. O.).
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Denler, Albert.
Dailey, Bob and Nellie.
Damsel, Frank.
Donavan, James.
Deane, Sydney.
DiBella and Volpe.

E

Eltinge, Julian.
Evans, George (C. O.).
Earnshaw, Harry.
Emmy's Pets.
Elton, Jane.
Ely, J. Frank.
Elliott, Jack.
Everhart.

F

Ford, John.
Fullam, Tom.
Farren, George (2).
Ferlen, Frances J.
Fritz, Maude.
Freeman, Wallace.
Farnsworth, Walter.
Forrester, Mrs. Chas.
Fried, Joe.
Fagan, Larney.

G

Gaudy, Louise.
Gilbert, John D.
Gillingwater, Claude.
Gallando.
Gibbons, Thomas (C. O.).
Griffin, Miss F. B.
Gebest, Gertrude.
Greeno and Werner.
Green, Albert (C. O.).
Green and Werner (C. O.).
Garrick, Richard.
Green, Albert.
Graham, James (C. O.).
Guise, Florence.
Garfield, Frank.
Green, Albert.
Geronie, Viola.
Goergis, Two (2).
Gillen, Tom.
Grady, Thos. J.
Gordon, Cecil.
Gray, Edward.

H

Herbert, Will.
Henry, William.
Hill, Hamilton.
Herron, Percy.
Hutchinson, Willard H. (2).
Huiker, Edith.
Heck, W.
Harding, Hazel.
Hart, George D.
Harris, Ida C.
Herbert, Percy.
Holmes, Carla.
Hollis, Hylda.
Hamilton, Elise.
Hopper, Chas. H.
Hazard, Lynn & Bonnie (C. O.).
Hawley, John.
Hall and Coolburn (C. O.).
Holden, Harry (C. O.).
Holdsworths, The (C. O.).
Harcourt, Daisy.
Hoey, Chas.
Hopper, C. H.

I

Italian Trio.

J

Jones, Walter.

K

Kelly, John W.
King, Gussie.
Kramer, Sam.
Kollins, King.
Kaufman, Reba (C. O.).
Keith, Adelaide (C. O.).
Knight, Harlan E.
Kennedy, Frank.

L

Le Monts, The.
Lang, Eddie.
Littleton, Edgar.
Lyons and Parks.
Lee, Alice.
Leigh, Tom.
Loyd, Sidney.
Leon, Nellie.

M

Marks, Al.
Moore, Rhodes H.
Mills, Beecher H.
Morrison, Altrea.
Murata, Tokio.
Moll, Robt.
Myers, George.
McClair, Chas.
Moore, Carlyle.
Maillaird, Virginia.
McKay and Cantwell.
Mason, Chas. (C. O.).
MacFadden, Mr. and Mrs.
McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Moore, James A.
Mimics, 4 (C. O.).
Murray, W.
Merritt, F. R. (C. O.).
Miller, Clyde, C.
McCauley, Inez.
Miller, Louis.
Middleton, Minnie.
MacFarland, G. J.
Mack, Pete (C. O.).
McDermott Billy (C. O.).
McNish, Frank.
McWaters and Tyson.
Morton, Janet.

N

Neaser, Gus.
Newell, Willard.
Newman, Joe.
Nelson, Arthur.
Newhouse, Will.

O

Otuita, Mlle.

P

Pedrick, Lloyd.
Pantzer, Willy.
Pritskow and Chandler.

Q

Quigley, Helen.
Quinn, Mike (2).

R

Rollins, Maybelle.
Raffin, Louise (2).
Rye, George.
Rawson, Marie (3).
Robinson, Ada E.
Riano, Irene.
Ramsey, Allan.

S

Salter, Irving.
Sail, Tony.
Smith, Charles F.
Stevens, Mike J.
Sutherland, George (C. O.).
Sidney, Clara.
Shenk Brothers.
Schulze, E.
Sutherland, Lillie (C. O.).
Samois, Seven.
Sommers, J. T.
Scott, Frank.
Sharp Brothers.
Stavordale, Jack.
Sinclair Sisters.

T

Thomas, Wm. H.
Tully, Guy.
Travis, Aimie.
Teegarden, H.
Tait, David.
Torcat.

U

Ulpas and Hella.

V

Valley, Camille.
Von Dell, Harry (C. O.).
Van, Marguerite.

W

Wilson, Harry E.
Williams, Estella (2).
Wallace, Franklyn.
White, Lou.
Whitaker, Raymond.
Weaver, Jack.
Wilton, Thomas.
Welch, Pauline.
Washburn and Keeley (C. O.).
Welch and Earl.
Wilson, George.
Wooley, Frank.
Williams, Leon.
Wetherall, Harry.
Walters, Harry G.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG, VARIETY'S Chicago Office, Chicago Opera House Block, (Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—There is a lack of comedy and novelty this week. While the list contains a

MAJESTIC CIRCUIT

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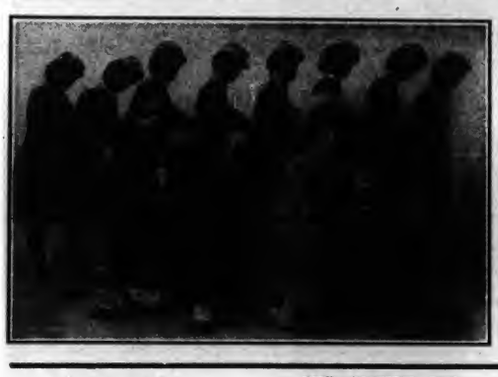

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(Bill and Bob).

DALE WILSON

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Booked by JOHN F. McGRAIL.

CAPTAIN GEORGE AUGER, THE GIANT ACTOR

Author of "Jack, the Giant Killer," "Blue Beard," "The Two Brigands," now presenting vaudeville's greatest novelty, "JACK, THE GIANT KILLER," assisted by ERNEST ROMMEL and SYLVIA HEARNE.

GENE HUGHES, Representative. WEEK APRIL 18, KEITH'S, PHILA.

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number of well known names it does not merit much favorable comment, in view of the fact that a better successive arrangement of the acts could not have been made. Cecelia Loftus is the headliner and added considerable strength. Her success was distinct. A rather well written and admirably acted rural sketch entitled "Uncle Lem's Dilemma" was given by Henry Horton. Jack Gardner was liked with his budget of talk, and Smith and Campbell brought spasmodic laughter, with their rapid conversation. The Hengler Sisters are dainty dancers and contributed much attractiveness to the bill. This is their first appearance in vaudeville here in a long time. Gertrude Mansfield and Company in a "dressing room" outfit. "The Girl With a Red Kimona," showed nothing new. The specialty in "one" was the best part of the act. Miss Mansfield is clever and capable of rendering catchy songs effectively. The "Experience" song contained more double entendre than is usually heard at the Majestic. Bessie Wynn, sparkling and with much personal charm and magnetism, with well chosen songs, was one of the most enjoyable contributions on the programme. She had no difficulty in scoring a great big hit. The Levitts are jugglers and acrobats. The woman is a good ground tumbler. The act is too slow. Salwall interested with card manipulation. Lazar and Lazar improved their comedy musical act considerably since last seen. The material in blackface as formerly would gain more effect. The act, however, is pleasing. Leonard Kane opened with songs and dances. The Four Parros were disappointing to those who waited for the last number preceding the Kinodrome picture. The Parros consisted of three robust and muscular women and one man, in weight lifting and juggling. It is a simple act and would be a feature in a museum or side show.

STAR AND GARTER (U. J. Herrman, mgr.).—Only the structural parts remain of the Rose Sydell show as disclosed at the Star and Garter this week compared with the concoction given at Euson's early this season. This is obviously the result of considerable trimming. The musical numbers were attractive, although they moved along with evident tardiness on Sunday afternoon, probably on account of the general modification preceding the opening here, without much interval for preparation. Miss Sydell is still the only prominent principal among the women, and she wore several very elaborate gowns. U. S. Campbell, Any Gordon, James W. Mack, Florence Emerson, Eddie Mack and Harry Sauber are among the principals. The latter succeeded Harry Marks Stewart in a Hebrew character and did very well. In the olio appeared Woodford's animals, Great Martynne, United Quartet, Marco Twins and Ramsey Sisters. The last two were added. Carlin and Otto were booked but failed to appear.

FOLLY (John A. Fennessy, mgr.).—"Jolly Grass Widows"; return engagement in Chicago. The show has not been changed materially since last reviewed.

SID J. EUSON'S (Sid J. Euson, mgr.).—"Bowery Burlesquers" opened to capacity Sunday matinee and night. "The Girl in Blue" extra attraction.

EMPIRE (William A. Singer, mgr.).—Reilly and Woods' show returned. Frank Gotch, the champion wrestler, added featnre.

ADD CHICAGO NOTES

Chas. H. Doutrick and Frank Q. Doyle, of Henderson's Theatrical Exchange, which had its license revoked two weeks ago because it was alleged that Henderson did not conform with one of the statutes and violated a section of the clause prohibiting the booking for questionable resorts, have opened booking offices on their own account. The Chicago Booking Agency is the name of the concern, of which Mr. Doutrick is manager, and all the out of town business handled by him for Henderson, has been retained. Mr. Doyle represents and books for the Chicago theatres, as formerly, under the office name of Chicago Vaudeville Managers' Exchange. Both branches are doing business as heretofore but not associated in any way.—Charles Howard, Billy W. Watson and Ben Jansen have been signed by Joe Hurtig for the Hurtig & Seamon burlesque attractions for next season. A new show, yet unnamed, will be exploited by the firm next season.—The meeting of the White Rats in their new commodious quartera at the Saratoga Hotel last Friday was largely attended. The most important discussion was the question of initiating Japs into the organization. It seemed that several Japanese artists made application for membership. It was decided that only white male American citizens are eligible for the benefits of the order, and the matter passed into oblivion after the decision was given. Wright Huntington acted as chairman, and Edgar Foreman, secretary. Among the White Rats in attendance were George Felix, Bobby Gaylor, Eddie Girard, Harry Keene, Chas. F. Semon, M. Brooks, Clemenso Brothers, George E. Murphy, George Mullen, Chas. Mack. Meetings are held at the Saratoga every Friday night about 11 o'clock.—Lillian Franklin will remain with Irwin's "Majestics" for the balance of the season.—Dale Wilson, who retired from the "Majestics" this week, will go in vaudeville, having received booking in the Middle West.—Matt and Jessie Schaeffer are playing in Michigan for the Western Vaudeville Association.

NOTES.—The U. S. Amusement Company will remodel the summer theatre at Muncie, Ind., to the extent of $30,000. The company operates the Star in that city.—A new vaudeville theatre will be built in Fort Dodge, Iowa, by a stock company composed of F. C. Minogue, G. J. Fessel, and other local business men.—Chas. O. Hughes and Jack Trainor joined the "Fay Foster" company at Indianapolis last week.—A program of amateur acts, giving names of the aspirants, is being issued weekly by Manager William Singer of the Empire Theatre, where amateur night on Thursday is a big event.—"The Favorite," a new m. p. theatre, opened at Atlanta, Ga., under the management of E. Wall.—Mrs. M. T. Frandsen, of Omaha, has purchased the Lyric, m. p. house, at Tremont, Neb., and it will be managed by J. P. Brown.—A new vaudeville theatre is under way at Clinton, Ill. Edward Cockley, of Omaha, is financially interested.——The Millard Brothers were obliged to decline time on the Orpheum Circuit on account of their booking, which runs into the ——?—"The Gem" is the name of the new vaudeville and m. p. theatre established in Jackson, Tenn., by Banm Brothers.—Chillicothe, Mo., has a new Nickelodeon, owned by J. C. Carlton.—The Elk City Amusemeht Company, Elk City, Okla., incorporated with capital stock of $10,000, by M. G. Robinson and several others.—W. R. Bradshaw and F. R. Dane opened a vaudeville theatre at Mankato, Minn.—"Fairyland," a new m. p. theatre at 322 Liberty street, Norfolk, Va., opened week before last. Jas. H. Smith has secured the Berkley theatre, another picture show house in that city, and will remodel it. The Lyceum, operated by Wilmer & Vincent, is also doing good business with the exhibitions.—Electric Theatre, La Crosse, Wis., has been added to the string of picture houses in that town.

—The Miez Koff Troupe were added to the vaudeville portion at the Star and Garter last week.—Fredo and Dare have separated. George Fredo will appear alone in a musical act.—The Dunedin Troupe are due at the Majestic in May.—I. H. Herk, manager of "Miss New York, Jr.," will in all probability assume the management of the Dewey, Minneapolis, next season. The Dewey is a Western Wheel burlesque house. Mr. Herk's successor for the road has not yet been mentioned.—The Opera House at Wheeling, W. Va., has been leased by Fred Duke, who will remodel it for vaudeville and motion pictures.—Adely, the dancer, has completed thirty-two weeks for the Western Vaudeville Association, and is now at her home in Champaign, Ill.

NEW YORK, Apr. 11th

To the Profession in General

My dear Pals - One and All

With genuine delight I extend you all a cordial greeting and the invitation to call and see us in our colossal and beautiful new building at

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Yours

Moe Jarnole

SAN FRANCISCO

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1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 29: The entire show was strongly shaded toward the musical order, with Chas. E. Evans and Company underscored and standing out in bold relief along the lines of comedy. Their farce, "It's Up to You, William," has been seen here before, but this in no way detracted from its laugh-winning qualities. The Sisters Macarte, who were a strong feature of the week's bill, have also paid us a previous visit. For a colored team Brown and Nevarro were decidedly original in their methods, the character impersonations scoring strongly. Daisy Harcourt, an English soubrette, was also in evidence with a batch of songs and material that proved decidedly entertaining to her auditors judging from their demands for more. Two instrumental musical acts were placed in the program and showed to good advantage. The Clarks proved a team of banjoists far above the average, playing classic and popular music with equal skill. Frederick Bros. and Burns with a good collection of novelty instruments were also excellent, although their comedy portion was rather weak. Master Gabriel in "Auntie's Visit" and Bertha Pertina were the holdovers.

NATIONAL (Sid Grauman, mgr.).—Week 30: The Stadium Trio was the opening number with a really sensational routine of aerial ring work that went stronger than usual in the position. The Manning Sisters offered a singing, dancing and acrobatic act, their dancing being easily the best. Howe and Edwards had an ordinary offering in their "Arrival of Mr. Dooley." Alva York, vocal soloist, was in good voice and won several recalls. The Two Dotts in their novelty acrobatic and head balancing were on the bill, the work showing a marked improvement since their last visit. "Fifi's Sacrifice," offered by the Whitaker, Pitt Co., was rather bold in plot for the Family gatherings. It went well, however. Rinaldo, the violinist, filled a return date. Carlisle's Dog and Pony Circus closed the show.

WIGWAM (Sam Harris, mgr.).—Week 30: Willie Zimmerman, making his second appearance at this house, was the feature of the week. The Boston Comedy Four proved a singing quartet of high standard, with a fair catalogue of comedy that placed them in good standing. The Morrison Company was one of the real hits of the bill. Their offering—a well constructed farcical bit of comedy—was handled in clever fashion by the capable trio. Black and Miller, acrobats, were well thought of, as also was Jack Symonds, the tramp monologist. Maude Rockwell, vocalist, went with her usual strength.

EMPIRE (Hal Curtis, mgr.).—Week 30: The Jas. P. Lee Company still remains, producing this week a lively farce under the title of "Shakespeare Outdone." In the olio were Morrow and Schellburg in their singing comedy sketch, "The Cowboy and the Quakeress." Godfrey and Armento in comedy acrobatics. Charles Howlson, whistling comedian, and Nelson, Flying Bullet.

PEOPLE'S (Sam Harris, mgr.).—Week 29: Musical Fletcher, The Blackberry Sisters, King and Noble and Vera Burgess.

DENVER

By HARRY X. BEAUMONT.

VARIETY Office,
Crystal Theatre Building.

NOTES.—Williams and Thompson have joined hands again and will tour the West.—The three young women who formerly worked with Anna Plum have left her and are now known as "The Broadway Girls."—The Atlas Comedy Four have finished their W. S. time and will be in New York shortly.—The Picaro Troupe leave for Cleveland, where they open at the Hippodrome for two weeks, commencing 13.

BINGHAMTON, N. Y.

ARMORY (E. Hart, mgr. Monday rehearsal 10).—Maybelle Meeker, singing, dancing and contortion, pleased; Cook and Stevens, comedy and song, good; Misses Delmore, singing, received applause; Von Klein and Gibson, "The Hair Dresser," made good; Joseph Callahan, impersonator; The Bell Boy Trio, good; W. S. Harvey, "A Room Upside Down," good balancing.——NOTE. A new m. p. house has opened, called the Star Theatre. Has a seating capacity of 300. JOGGERST.

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WALTER SCHRODE AND LIZZIE MULVEY

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Week April 13, Waldman's, Newark. "Geo, Blutch made me laugh."

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"THE MANICURE GIRL"

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Lillian Franklin

Principal Boy with Fred Irwin's "Majestics"

Will consider offers for next season. Address per route.

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"DELMONICO'S UPSIDE DOWN"

Have added a Rooming House to their Restaurant. We tried it on them at Johnstown last week and business picked up.

Savoy Theatre, Hamilton, Can., week April 6th. Pastor's Theatre, N. Y., April 13th.

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KNOXVILLE, TENN.

STAUB'S (Fritz Staub, mgr.).—Van Cleve, Denton and "Peter," comedy donkey act, scored; Sperry and Ray, sketch team, pleased; Wilson and Doyle, blackface comedians; Clarence Seigle, mandolinist and banjoist, good.——CRYSTAL (Scott Leslie, mgr.).—Beverly and Danvers, return engagement; Jessie Livingston, excellent; Wells and Shirely, sketch team, well received.——COLUMBIA (Jas. J. Price, mgr.).—Ill. songs by Wm. Young Arthur, pleased; Mayer and Irvine, comedy sketch, encored; Geo. W. Snow, musical artist, well applauded.——NOTE.—George Lynne, of the Americus Comedy Four, has been confined here for four weeks by illness.

ARTHUR SPRAUSE.

LAWRENCE, MASS.

COLONIAL, (J. Fred Lees, mgr.).—Diamonds and Smith, good; Edward Esmonde and Company, "Old Pennypyncher," very clever; Tom Moore, coon singer, seventh time here, pleased; Bowers, Walters and Crooker, made a hit; The Gainsboro Girl, very good; Elmer Tenley; Our Boys in Blue, the hit of the bill.——LYCEUM (W. L. Gallagher, mgr.).—Dollie Clifford's Silver Star Burlesquers. Twelve women. Olio: The Meehans, Eddie and Viola, songs and dances, very clever; Dollie Clifford, chic soubrette; Eugene Sweet, character impersonator, very funny.——MARQUISE (J. H. Michael, mgr.).—m. p., and ill. songs by John Madden.——NICKEL (T. F. Twomey, mgr.).—m. p., and ill songs by Arthur Holmes.

J. J. JOYCE.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 30: Howard and Germaine, casting, favorable; Whelan and Searles, German duo, laughs; Barnes and West, good; Baader-LaVelle Troupe, bicycle, highest order; Dan Roby, blackface, continuous laugh; J. J. Wilde, ill. song.

LEE J. LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, mgr.).—Week 30: Pongo and Leo, arcobatics, good; Della Stacey, songs, fair; Collins and Brown, German comedy, pleased; Harry Walters, Hebrew, good; Galbreth and Farrell, hit; Lewitt and Ashmore, fair.——WONDERLAND (F. Jennen, prop.).—Pictures and songs.——CRYSTAL (G. K. Jorgeson, mgr.).—Pictures and songs.——JO-JO (J. McClure, Jr., prop.).—Pictures and songs.——ORPHEUM.—Pictures and songs.——NOTES.—Ruth Lowry (local) appeared at Majestic. She has a deep, rich contralto voice, and received a very well deserved reception.—Hollenberg Music Co. building airdome at 9th and Main streets. Summer theatre.—F. Jeunen, of Wonderland, has been granted a license by Argenta City Council to build airdome in that city. He will also manage Wonderland Park this summer.

JIM.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, res. mgr.).—Walter Jones and Blanche Dayo, headlined, hit; Burnham, White and Company, "A Special Rehearsal," clever; the Kiskisuma Japs, acrobats, well received; Zeno, Jordon and Zeno, gymnasts, good; Kipp and Kippy, Caroline Hull, and Hawley Leslie also appeared.——BUCKINGHAM (John Whalien, mgr.).—The Toreadors, catchy music and good show.

ARTHUR WITTELSHOFER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Mr. and Mrs. Gardner Crane, "Am I Your Wife," a very good sketch; Bobbie Pandor and Brother, good; Elsie Harvey and Field Brothers, dancing, good; Carroll and Baker, pleased; The Vynos, musical farmyard went well; Jan Elton, singing, good; Hill, Cherry and Hill, comedy cyclists, a hit.——NOTE.—W. G. Hill, of Hill, Cherry and Hill, received a telegram he is a happy father of an 8 lb. boy.

JOHN J. DAWSON.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—Jerome and Jerome, Frolics in Frogland, excellent; The Cycling Brunettes, applause; The Welsh Bros., polite entertainers.——NOTE.—It is intention to run moving pictures during the summer season.

J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Mlle. Chester and her statue dog, leading feature, well received; The Decamos, silver chain gymnasts, good; De Haven and Sidney, singing and dancing, liberally applauded; Gladys Arnold and Edwin Felix, "A Change of Opinion," well liked; Lillian Tyce, singing Irish songs, favorite; Pauline Bradbury, ill. songs, hit; Eldora and Happy Jack, juggling, good.

THOS. C. KENNEY.

MILWAUKEE, WIS.

GAYETY (S. R. Simons, mgr.).—"Parisian Widows," exceptionally attractive chorus, new songs, poor comedy, splendid business.——STAR (F. Trottman, mgr.).—"Broadway Gayety Girls," clever show with splendid olio, packed houses.——CRYSTAL (F. Winters, mgr.).—Jack Golden Company, big roar; Howard Brothers, banjoists, very good; Cora Simpson, impersonations, entertaining; Bowman Bros., blackface, very good; Edw. Wheeler, ill. songs, pleasing.——THEATORIUM LYRIC and ORPHEUM (Tom Saxe, mgr.).—Pictures and songs.——NOTE.—Mr. Saxe opened the new Orpheum, formerly The Delight, last Saturday evening, doing a smashing business.

JEROME HENRY.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Shields and Rogers, wonderful work with the lasso; Lew Wells, monologue and saxophone playing, went well; Angela Dolores and Company, excellently written sketch, act well; Ernesto Sisters do novel feats on the tight wire; Gus Edwards' School Boys and Girls swept the house; Eight Bedouin Arabs won applause.

LEWIS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Mark Johnson, comedy cyclist, good; Joe Golden, monologist, took well; West and Benton, singers and dancers, received good applause; Chas. Zuber, ill. songs, good; The Four Franks, sketch, hit.——MAJESTIC (C. J. Allardt, mgr.).—The Orpheum Stock Company, 6-11, and Doyle and Emmerson, comic jugglers, good; St. Claire Sisters, singers and dancers, took well; Louise Brown, ill. songs, good.

GEO FIFE.

NASHVILLE, TENN.

GRAND (Geo. H. Heckman, mgr.).—Week 30: Bill headed by Yuma, favorite; Henderson and Ross, comedy sketch, went big; Wilson & Doyle, blackface, good; Stafford and Stone, enjoyable sketch; The American Comedy Trio, laughable little skit; Lucille, songs and imitations, well received.——CHRYSTAL (W. H. Wassman, mgr.).—Al. Spitzer, blackface comedian, fair; Opal and Estelee, neelty juggling, good; Chas. La Belle, Dutch comedian, pleased; Wells and Sherley, comedy sketch, very good; Fairy Plumb, singing and dancing soubrette, hit of bill; Musical Seeley, pleased.——CRESCENT (W. P. Ready, mgr.).—Seymour's Dogs, good; Poffman and Carroll, comedy sketch, very good; Cummings Trio, songs, fifth and last week, went big; Will Hart, blackface, pleased; The Three Midgets, comedy sketch, good.——DIXIE (Sudekum & Williams, mgrs.).—Songs by Scotty and m. p.

J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Four American Trumpeters, clever; Chris Richards took well; Madden-Fitzpatrick and Company in clever sketch; J. M. Norcross and Company; Barrows-Lancaster and Company, good; Hanson and Nelson do nicely; Harry Gilfoil repeats former hit; W. C. Fields carried off first money.——EMPIRE (Harry Hyams, mgr.).—"Imperials," drawing very good houses.——WALDMANN'S (Lee Ottolengui, mgr.).—"Gay Masqueraders," business gratifying.

JOE O'BRYAN.

NEWARK, OHIO.

ORPHIUM (Geo. W. Lawrie, mgr.).—Dixie and Frances Harris in "A Story in Slang," pleased; Reoubie Sims, comedy cartoonist, extra good; Woodford and Marlboro, "A Timely Lesson"; Reed's Bulldogs, very good.

FULLER.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop., F. J. Windisch, res. mgr., Monday rehearsal 10).—Pauline the hypnotist, the feature, had some mystifying feats which were well received; a farce "A Hero," was offered by Homer B. Mason and Marguerite Keeler, took big; Quigley Brothers, conversation and dancing, acceptable; Charles R. Sweet, has a novel conception of monologue and music and was one of the hits of the bill; The Grassys did some novel mystic work and athletic feats which made a good impression; George Lyons and Eddie Parks as the dago musician and newsboy were very good; Billy Keene and Jessie Adams, the Piermot and Pierrette, good.

E. J. TODD.

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, mgr.).—Strongest bill of the season. Montgomery and Moore, pianologists, first honors; Bert Leslie and Company in "Hogan in Society," scored; "Navajo Girls," excellent; Quinu and Mitchell, clever satire; Watson and Little in "A Matrimonial Bargain," first class; Harry and Kate Jackson in "His Day Off," comedy hit; Great Scott, novelty ladder act, good.——NOTES.—Three skating rinks are now open and well patronized.—Seven moving picture and illustrated song establishments report good business.

FRANK A. EAKINS.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Eva Tanguay easily carried off the honors on the bill this week and few artists that have appeared here have been accorded such a welcome; Fred Niblo pleasing monologist, was well received; Fanny Rice scored substantially; H. Haight and Company have a very clever sketch and deserved the applause; Midgley and Carlisle do their old act; The Five Majors, singing and musical act that is very good; Mme. Emmy's Pets, good animal act; The Three Yoscarys, acrobatic act, very good; Henry Clive, a burlesque magician's act, gets solid laughs; Manley and Sterling have a good slang playlet; DeVole Trio are clever with the flying rings; Lambert and Williams, good dancers; Roberts' performing rats and mice.

P. S. C.

PORTLAND, ORE.

GRAND (Jas. H. Errickson, mgr.).—Week 30: Maude Sutton and Company, excellent; Richey W. Craig, good; Brooks and Jeanette, clever; J. H. Davies and Company, comedy, hit; O'Neil's "College Boys," very good; Sadie Seward, ill. songs, excellent.——PANTAGE'S (John A. Johnson, mgr.).—Franz Rainer's "Tyrolean Singers," excellent; Bimm, Bomm, Brrr Trio, best musical act seen here; Crawford and Meeker scored; Daly and O'Brien, very laughable; Monahan, skatorialist, good; Jean Wilson, ill. songs, pleased.——FRITZ'S (Fred Fritz, prop.).—Rose Leoni, Walters and Rowe, Lottie Goldman, Virginia Hayden, Blanch Trojan, Dan Hart, Alice Fairbanks, Ernest Wilson, Margie Raivelle, Birdie Dillard, The Kellys and Stock, "A Crowded Hotel."——NICKELODIAN (Jos. St. Peter, prop.).—Pictures and songs.——ORPHEUM and HIPPODROME (Dillwyn Daniels, mgr.).—Pictures and songs.

W. R. B.

PROVIDENCE, R. I.

KEITH'S (Foster Lardner, acting mgr.).—Wm. Courtleigh, a former local stock company favorite, presented one of the season's best sketches; Frank Fogerty, playing return engagement, a solid hit; The Giullans Family, an acrobatic act, supreme; Lewis and Greene, good; Clifford and Burke, Alsace and Lorraine, Keno, Walsh and Melrose, Evevett and Seymour, Electric Quartette.——IMPERIAL (John P. Hill, mgr.).—Roger Imhof is the one big feature of the "Empire Burlesquers." The show is a pleasing one.——SCENIC TEMPLE.—M. p. and Miller and Princeton, good; Burke and Gear, fair; Mlle. Juliette, very good.——BIJOU (Spitz & Nathanson, mgrs.).—M. p.——NOTE.—Keith's will inaugurate The Edward F. Albee Comic Opera Stock Company May 4, for four weks only, to be followed by the regular Albee Summer Stock Company.

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ORPHEUM (Jas. Van Reed, mgr.).—M. p. and songs by Ada Jones.——BIJOU (I. C. Lowery, mgr. Direction S. Lubin).—Vaudeville and m. p. Crowded houses.——VICTOR, MECCA, STAR, PARLOR and PEOPLE'S.—Ill. songs and m. p.

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BIJOU (W. A. Rusco, mgr.).—Little Johnnie B. Busch, Jr., hit of bill; Merriman Twin Sisters.

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SANDUSKY, O.

MAJESTIC (Joe Howard, mgr.).—Bert Morton, German monologue, very good; the Majestic Stock Company in "Muggsy the Messenger Boy," very clever; Viva Dunn and Pearl Stokes, ill. songs, very good. Johnny Billeter defeated Battling Boy Blemier Thursday night in the wrestling match.——ROYAL, (Gillard Bros. mgrs.).—M. p. and songs.——THEATORIUM (Charlie Reark, mgr.).—M. p. and songs.—STAR (Brengartner & Trautlein, mgrs.).—M. p. and songs. DOC.

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POLI'S (J. H. Docking, mgr.).—Hal Davis and Company in "A Race for a Wife" heads. Laddie Cliff, added feature. Both acts went big. Brown, Harris and Brown, hit of bill. Work and Ower, comedy acrobats, pleased. Edwin Forsbery and Company, well received. Banks and Mewton, singing, dancing and talking, good. Foresto and dog opened. H. S. HOLLAND.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Luckie and Yoast, singers and dancers, fair; Willard Newell and Company, comedy, "Last Night," very good; Carrie Mack, singer, well liked; West and Van Sicien, comedy musical sketch, very good; Hayes and Alpoint, comedy, pleased. MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr.).—Pauline Hall, headliner, sings sweetly and pleased a large audience; Henry Keane and Olive Briscoe, "A Trial Marriage," very good; Mable Maitland, monologue, good; Jules and Ella Garrison, "An Ancient Roman," made a big hit; Inman's Dogs, a very good act; Bailey and Austins, American Beauties, excellent.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.).—Redford and Winchester, burlesque jugglers opened the bill; Dora Ronco, entertained; Lucy Milliken and Company (New Acts); Trovolo, pleased; Chas. Burke, Pat Touhey and Company made a hit; "That" Quartette, excellent; Holden's Manikins pleased.——NOTE.—The Bijou and Nelson, capacity houses with pictures and songs.

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But in the primitive forest great dangers are lurking. It is no jest to lie down to sleep here in the animals' kingdom. As the evening sets in, a fire is lighted, the two hunters go to sleep, and the servant is to keep watch, but even a native requires rest, and while the fire is quietly dying away, he too is falling asleep.

A roar penetrates the quietness of the tropical night, the hunters awake, seize their guns and give fire. They are quite close upon the lion, and the picture shows one of the hunters shooting at the king of animals in perilous proximity. The efforts of the courageous hunters are crowned with success. One moment later we see the hunter by the lion's dead body.

Once more the little party is tracing a lion. This time it is also a magnificent male lion. He is just going down to the river to get a drink, as the first projectile reaches him. Quite senseless he tumbles down into the water, but before he has recovered his senses, a shot goes right through his forehead and puts an end to his life.

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STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—La Petite Lulu, good; Langford and O'Farrell, in "The Sheriff's Marriage," excellent; James F. Corbley, monologue, good; Epps and Lauretta, sketch, well applauded; Baby Bernice, hit; Ray Murray, songs, excellent.——STAR (Tony Exposito, mgr.).—Olive Burt, comedienne; Le Maire and King, parodists; Barney Ballagher, comedian, all good; Cushing, Merrall and Davis, in "A Diamond Ring," extra good.——FAMILY (Herrick & Bloom, mgr.).—T. A. Baker's lectures, songs and vaudeville; Musical Stevo, eccentric musical comedian, good; Phil. A. Gastrock, lecturer, pictures. B. T. Stickney, musical director.——VAUDEVILLE (Arthur McDonold, mgr.).—New management, pictures.——PACIFIC (I. Silverman, mgr.).—Pictures.——NOTES.—The Lyceum will drop vaudeville during holy week.—Arthur McDonold has purchased the Vandeville from Anthony Geronimo. There are some unconfirmed reports that the house will take up regular vaudeville again.
HARRY KIRK.

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SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—Bob and Tip, pleased; LeRoy and Woodford, fair; Staley's Transformation Co., good; George Whiting and The Melnotte Twins, went big; Ida Fuller, good; Julius Tannen, decided hit; McMahon's Watermelon Girls, good.
SAM FREEMAN.

TOLEDO, O.

THE EMPIRE (Abe Shapiro, mgr.).—Fred. Irwin's Big Show to good business. The show is satisfying and has a good olio as follows: Campbell and Kenny, singing and dancing, good; Walsh, Lynch and Company, "Huckin's Run"; The Watson Sisters, clog dancers, and Brady and Mahoney in a funny travesty called "The Hebrew Fireman and the Foreman."——THE ARCADE (Bert Lurty, mgr.).—Talking pictures and songs to capacity.——THE ROYAL, THE SUNBEAM and CROWN, all m. p. houses, are also doing an excellent business.——NOTES.—Otto Klives, manager of the Valentine here, has resigned.—Frank Boudrie, for many seasons doorkeeper at the same theatre, is leaving with Manager Klives. The new manager has not yet been announced.
SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Bill not up to average. Valerie Bergere and Company in "A Bowery Camille," did some good work; The Sleeds, novel act; the Josetti Troupe were clever; Therese Dogonne is a pleasing singer; Swor Brothers, fair; Avon Comedy Four, too much slapstick; Royal Musical Five, good; Kardelli, fair; fair business.——GAYETY (Thos. R. Henry, mgr.).—"Night Owls," pleased. A big feature was the Bard Brothers, wonderful acrobats.——STAR (F. W. Stair, mgr.).—"Champagne Girls," bright and sparkling, and the show is a good one.
HARTLEY.

TROY, N. Y.

PROCTOR'S (E. A. Graves, mgr.) Monday rehearsal 10).—The headliner is Laskie, "A Night on a Houseboat," well received; Welch, Mealy and Montrose, very funny; The Voelkers, violin, good; other features include Mr. and Mrs. Stewart Darrow, shadowgraphers; Barry and Hughes, "The Sole and the Heel," and Walter Daniels, impersonations.——LYCEUM (R. H. Keller, mgr.).—"The Rialto Rounders" are the attraction for the first half of the week. "The Lady Birds" appears the last half, with Cora Livingston, female wrestler, as an extra attraction.——NOVELTY (W. J. Fleming, mgr.).—M. p. and songs.——WONDERLAND—M. p. and songs.——P. J. SHEA'S—Songs, m. p.——EMPIRE—Songs and m. p.
J. J. M.

VANCOUVER, B. C.

ORPHEUM (E. J. Donnellan, mgr.).—Week March 30: The Graceful Ethardo, European equilibrist, excellent; Geo. H. Whitman and Eloise Davis, "His Little Game," well received; Leonard and Ward, fine; Robert De Mont, comedy acrobat, very good; Richard Buhler, assisted by Louise Orendorf, "The Cracksman," headliners and hit of bill.——PANTAGE'S (Geo. A. Calvert, mgr.).—Week March 30: The Randalls, sharpshooters, very good; Delphine and Delmora, musical travesty artists, fine; Baker and Carlysle, colored aristocrats, pianists, excellent; Stanton and Sandberg, comedians, great; Will C. Mathews and Nellie Harris, "Adam the Second," hit of bill.——GRAND (D. A. Buller, mgr.).—Week March 30: Wm. and Ed. Armstrong's Musical Comedy Company in "A General Mix-Up."——THE ROYAL (A. W. Cruise, mgr.).—M. p. and song.——THE BIZOU (Beirs & Tripp, mgrs.).—M. p. ang song.——THE MAPLELEAF (J. W. Muir, mgr.).—M. p. and and song.——THE CRYSTAL (Beirs & Tripp, mgrs.).—M. p. and song.——THE ELITE—(Edwards & Gurney, mgrs.).—M. p. and song.——THE NOVELTY.—(Beirs & Tripp, mgrs.).—M. p. and song.——NOTE.—The Florenz Troupe were headlined here for this week, but March 23 a new acrobat appeared upon the scene. Mother and son are said to be doing nicely and the troupe will be able to open here in about three weeks.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—John Grieves' California Girls Company is playing a return date here this week and giving a good show. The burlettas are the "Sultan's Wives" and "The Girl from Chelsea," both lively and contain a variety of good musical numbers. The leading comedians are Sam J. Adams and William Mausson, who are very funny, and both have improved in their work since seen here last. Fred W. Taylor is the singer of the organization. His voice is excellent.

WATERTOWN, N. Y.

BIJOU (O. W. Hesselgrave, mgr.).—Bosworth, magician, clever; Baby Thelma, pleasing; pictures and songs.——WONDERLAND (J. B. Shaff, mgr.).—DeTeliem and DeTeliem, trunk mystery, startling; F. Grafton Bragger, musical specialty, local favorite; pictures and songs.——STAR (W. P. Landers, mgr.).—King and Douglass, comedy, laughing hit; pictures and songs.——THEATORIUM (J. Rothstein, mgr.).—Pictures and songs.
ODELL.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Zamloch and Company are the headliners this week, with a good line of mystics; The Werentz, aerialists, good; Harrison King, comedian, good; Elwood and Maggie Benton.——BIJOU (Geo. Shaffer, mgr.).—Robish and Childers, comedy sketch, well liked; Georgie Lewis, comedian; Miss Lewis, good whistler; Mitchells, club jugglers, good. Others on bill for balance of week: Musical Geralds, Ramsdell, Charley Moore, Maxine Wells, Harry and Kitty Mitchell, Clark's Dogs and Ponies.
C. M. H.

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YOUNGSTOWN, O.

LYRIC (Frank Baker, mgr.).—Good business with The Harper-Toelle Company in a pretty dramatic playlet; Bombay, decidedly novel and clever juggling act; The Benaus, pleasing comedy sketch; Hap Hal Price, big hit in monologue; John Murray, ill. songs.——THE GRAND (Joseph Schagrin, mgr.).—Irene LaTour and dog Zaza are a vaudeville feature with "The Way of the Transgressor."——PARK (Vincent Seavelle, mgr.).—The Actual Talking Pictures are playing a limited engagement at this house.——NOTES.—Edward Stanley, formerly manager of Idora Park, Youngstown, is now manager of the Altemeyer, a motion picture and vaudeville theatre in McKeesport.
A. C. LEEDY.

ZANESVILLE, O.

ORPHEUM (Sun & Murray, les., A. C. Baumres, mgr.).—This theatre opened its second week to fine business with the following bill: Risnor and Company, mystified; Newsboys Trio, good; Lizzie Wilson, clever; Bissonette and Newman, good; Ed. and Kitty Deagon, clever sketch.——QUIMBY'S MARBLE FRONT (W. C. Quimby, mgr.).—To capacity business, with Joe Young, dancing; Yankee Doodle Quartet; Al. E. Hutchison, monologue; Lester Bernard, impersonator; Louise Campbell, prima donna; John Reilly, hoop roller; Willard, banjoist.——GRAND (Lally & Johnson, mgrs.).—Fairburn and Fairburn, James and Parker, Harry Sacks, Verdi Trio, Maye Andrews, Jerome Casper, Mayo and Mayo and Wm. Burns.
F. M. HOOK.

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"Music hath charms to soothe a savage breast"—not always, but sometimes. Hence it was that the dulcet tones produced by Heinie Holtzmeyer, the Orpheus of the little Holland village, failed to tranquillize his wife Lena, who was rather a Xantippe than an Eurydice, and Heinie's head, like that of Socrates, often played the target for her pots and pans. His patience worn, he beats it for a life that is all at sea. Shipwreck is his unfortunate lot, and being cast on a cannibal island it looks like stew a la Hollandaise for poor Heinie, when the Cannibal Queen does the Pocahontas act and saves him, making him her hubby and King. Later, Lena discovers his whereabouts and bursts in unannounced upon his sunny serenity. Aha! Here is his chance to get even, and as she had kept him in hot water at Holland he does as much for her now, so he consigns her to the stewpot. Moral—The worm will turn.

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VOL. X., NO. 6. APRIL 18, 1908. PRICE TEN CENTS.

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VOL. X., NO. 6. APRIL 18, 1908. PRICE TEN CENTS.

TWO LOCAL THEATRES ARE TAKEN UP BY MORRIS

The American, New York, and New Fulton, Brooklyn, Secured by William Morris, Inc., for Vaudeville Next Season. Other Houses Named.

The announcement was made this week that William Morris, Inc., had secured the American Theatre, at 42nd Street and Eighth Avenue, and would take possession on May 1, next.

The statement also included the acquisition, by lease, of the Fulton Theatre, Brooklyn, now in course of erection at Nostrand Avenue and Fulton Street, in that borough. It will have a capacity of 1,800, and is expected to be completed in time for the opening of the regular season next September.

In addition to these houses, Mr. Morris said his company held the lease for the Broadway, New York, commencing with the season of '09-'10, and would install vaudeville there at that time.

The following theatres to be operated by William Morris, Inc., were also mentioned:

A new theatre in Cincinnati, located on 4th Street, with a seating capacity of 2,900. Builders under contract to deliver theatre finished by December 1, 1908.

A new theatre in Washington on New York Avenue, with a capacity of 2,300. Building operations to commence immediately upon the delivery of the accepted plans, now nearly ready. House to be finished by October 15, next.

New Hippodrome in Detroit, particulars having been previously published, and the Orpheum, Boston; William Penn, Philadelphia, and four others for which negotiations were looked forward to being shortly closed, said Mr. Morris, composed his present circuit.

Another theatre in Philadelphia would be announced before the next season opened, according to Morris, and he expected to have a third New York house then as well, the American and Circle giving him two local homes for the Morris Circuit.

From the present outlook Mr. Morris estimated there would be twelve vaudeville theatres, at least, operated directly by William Morris, Inc., at the commencement or shortly thereafter of the '08-'09 season. With the Cleveland Hippodrome, which is at present booked by the Morris office, and other houses for which William Morris, Inc., would act as booking agent only, Mr. Morris said he expected to have twenty first-class weeks on his list, with such other smaller theatres as may apply to him for acts between now and then.

The Morris Company takes possession of the American on May 1. It has the entire building. On May 4 a season of opera by the Italian Grand Opera Company will be commenced under the management of the Morris Company.

The feasibility of opening the roof garden on top of the American, which has been closed for some years, was being considered, said Mr. Morris, and he thought this would occur, a variety entertainment containing one or more novel features in connection becoming the policy over the summer. The regular vaudeville season will start at the American Aug. 31 or Sept. 7, next. The scale of prices has not been set for any of the Morris houses, nor was it thought they would be uniform in the admission fees. That would be regulated according to the locality and theatre, added Mr. Morris.

Elmer F. Rogers has been appointed general manager of The Morris Circuit, at a reported salary of $10,000 yearly, with headquarters in the Morris office, where Mr. Rogers will occupy a desk from Monday on. He has been connected with the Keith vaudeville theatres for several years, and is rated as one of the best vaudeville managers in the country.

Mr. Rogers surrendered the management of the Keith-Proctor 125th Street to assume his new duties. His successor has not been named. Walter M. Pepper, manager of the Nelson, Springfield, Mass., while that theatre was conducted by the Morris Company, will be the assistant manager of the American.

CHANGE IN SOUTH AFRICA?

The latest issue of "The Cape," a South African weekly, to arrive has an interview with Albert Hyman, manager of the Tivoli, Cape Town, and the Empire, Johannesburg, in that country.

In the interview, Mr. Hyman says his lease on the Tivoli expires June 30, next, and unless there is a reduction in the rent for the house made after that date, he will no longer hold the theatre.

From other directions comes the statement of a report being circulated in Cape Town that the Moss-Stoll circuit of England is going to take over both the "Hyman houses" (as they are called). S. M. Hyman, brother of Albert, makes his headquarters in England, where he is a booking agent for his own houses along with others.

No intimation of Moss-Stoll linking a couple of theatres so far away to their present circuit has reached here from the other side, as yet.

ELSIE JANIS NOT LOOKED FOR.

Philadelphia, April 16.

There will be no vaudeville for Elsie Janis this season. Miss Janis is here this week. She will play at The Studebaker, Chicago, during the summer, with the Dillingham show, "The Hoyden," in which Miss Janis has been featured the past few months.

Miss Janis and her ever present mother were interviewed by Pat Casey on Monday, when the agent dropped in the city, but "no vaudeville" was the answer both gave.

THE RUSSELLS' SHORT TOUR.

At the conclusion of their starring tour the Russell Brothers will play a three weeks engagement in vaudeville on the Keith-Proctor Circuit.

ASSAULTED AND ARRESTED.

Denver, April 16.

Evan Evans, blackface comedian and brother of "Honey-boy" Geo. Evans, was seriously injured at the Novelty Theatre on the night of April 7.

It seems Evans had an altercation with the manager of the Novelty, Bert Pitman. The latter gave orders Evans was not to be allowed in the theatre.

Evans went to the Novelty for mail, and was thrown down a flight of steps by the house officer, through plate glass doors to the sidewalk.

When picked up it was found part of the palm of his hand had been cut away, and he was also cut on the throat and the forehead. From fifteen to twenty stitches were required for the wounds. Evans was arrested and taken to the city jail, where he remained for several hours, until the story came to the ears of Dan McCoy and Albini, the magician.

They immediately went to the jail and Albini had Evans removed to his apartments, calling doctors and nurses to take care of him. He is now at St. Luke's Hospital, and dangerously ill, the doctors fearing blood-poisoning.

Albini has notified Sullivan & Considine, the owners of the Novelty, and they have requested him to give Evans the best of attention.

ERNEST HOGAN IN SANITARIUM.

Rutland, Mass., April 16.

Ernest Hogan, the colored singing comedian, is in the sanitarium here recovering from his recent serious illness. He may remain for some time yet—perhaps three months. There are 350 patients at the place.

Mail may be addressed Mr. Hogan care Sanitarium, Rutland Mass. (not Vermont).

PIECE IN COLISEUM.

Chicago, April 16.

Upon the departure of the Ringling Brothers' circus from the Coliseum, Chicago, Klaw & Erlanger, it is rumored, will take over the big house for a production in the hope it will have a summer run.

ARRANGING DETAILS OF POOL.

There seems to be little doubt but that by the opening of next season the long-talked of scheme for the pooling of burlesque productions will have become a reality on the Empire Circuit. Although no official information has been given out, it is understood that fifteen of the Western Wheel shows will be operated under this plan.

The coterie of managers who have signified their willingness to go into the project have met a number of objections that were advanced when the scheme was first broached a year ago.

The chief argument of those who opposed it was that the plan would discount, if not entirely destroy, individual effort. The theory was advanced that if productions were made by a corporation the separate managers would feel that special effort would bring them no special returns, profits being equally divided among the participators.

It is now proposed that the profits of each manager's show or shows up to a certain amount be put into the general fund for final distribution pro rata, but it is provided that if any one show draws profits above this point, the excess shall go to the manager whose ability in turning out a good show made those extra profits possible.

The fact that only about half the shows in the Wheel are involved in the pool is depended upon to prevent the standard of excellence from dropping to a dead level. Those managers who remain on the outside will still exert their individual resources to maintain a wholesome rivalry in the production end, and thereby prevent the productions from becoming cut and dried. It is also provided that any pool member whose show remains below the standard for two years may be dropped.

The other advantages urged in favor of the move are that it will allow of large economies in equipping shows, the elimination of competitive bidding for comedians, and cheapness of administering one organization as against fifteen.

INVOKE LAW AGAINST BURLESQUE.

Lafayette, Ind., April 16.

The Grand Theatre is dark this week, an injunction sued out by the town people against the performance of "Black Crook, Jr.," having been taken under advisement by the courts.

The streets were full of people who held tickets for the performance Monday, but the doors were not opened, in deference to the feeling of the large number of churchgoers.

The trouble started when a number of advertising cards of rather questionable taste were distributed through the town. This roused the ire of the reformers and a meeting was called. Counsel was retained and the committee decided to attempt to restrain the show from performing.

Certain billboards holding show's paper also brought about criticism.

INDIANA'S NEW HOUSE.

Richmond, April 16.

A transaction involving the erection of a $70,000 vaudeville theatre in this city by next season has been completed.

SHOWS AND HOUSES QUITTING.

Everything points to an early closing of the vaudeville and burlesque season. The subject has been under discussion among the managers of the Western Burlesque Wheel, and that circuit may close the regular tour before the usual date. This point has not been decided. The Eastern Wheel season is set to close May 4, but may be extended.

Popular priced vaudeville houses are one by one giving up owing to poor business, or announcing early closings. Boom & D'Esta's Family, Chester, Pa., closes to-night. The Family, Carbondale, booked by Maurice Boom, closed last week, and Wilmer & Vincent's vaudeville theatre in Altoona became a moving picture establishment this week. It may re-open as a vaudeville theatre next season. In the same territory the E. E. Mozart Circuit will turn to a summer season of pictures very shortly. This policy will continue during the warm weather only.

The Elite, Moline, Ill., is closed on account of poor patronage. It will reopen in September with vaudeville.

Popular priced dramatic companies are faring no better. Hap Ward's company closed in Philadelphia, and the members returned to New York Saturday last, together with "The Lucky Dog" company in the same town. While Ward is said to have made a little money on his season, the tour has by no means been successful, a condition that applies to the great majority of popular priced companies.

The list of premature closings will, it is expected, be considerably lengthened to-night.

WEEK'S SHOW IN HARTFORD.

Hartford, Conn., April 16.

A week of vaudeville at the Hartford Opera House is now ending. H. H. Jennings, the manager, played the bill, booked by William Morris. Svengala is the headliner.

WATCHING BURLESQUE EXPERIMENT.

Youngstown, O., April 16.

There has been a squally time here ever since the Empire opened with a season of stock burlesque, April 9. The performance was generously seasoned with spice, and when word got around that "there was something doing at the Empire," the crowd became so dense in front of the house it was necessary to summon the police to keep order. Traffic was completely blocked in the street.

Capacity business has ruled. The show has been moderated since the opening. A storm of protest greeted the first performance. The chief of police later appeared in the audience and exercised a censorship. The shows, although still pretty racy, have been permitted to continue.

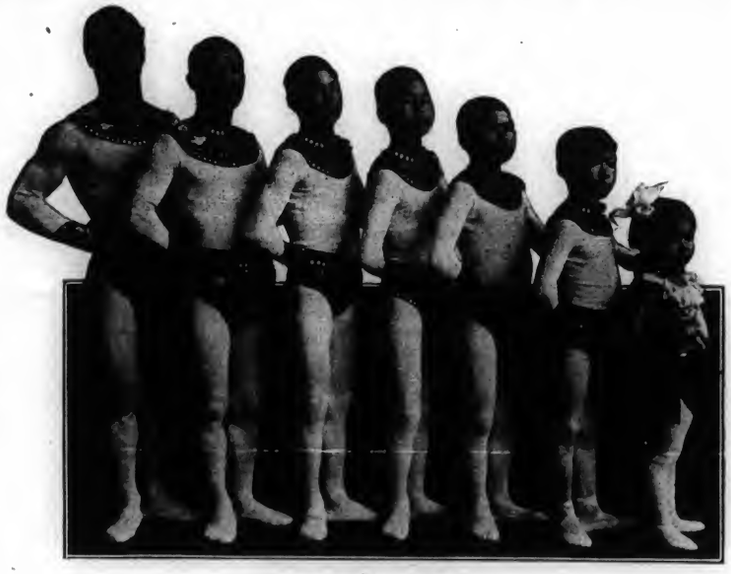
The enterprise is managed by Hartzell & Pitzer, who control in addition a circuit of small houses in this vicinity. Youngstown has been discussed as a possible stand on one of the burlesque wheels, and this experiment is being watched with interest.

CHORUS GIRL CONTESTS FOR ROOF.

Jack Singer, of "The Behman Show," inaugurated a "chorus girl's amateur contest" for his company last week in Buffalo, and so surprised and pleased was he at the showing of the choristers, he has decided to make the contest a weekly feature of the show's run on Madison Square Garden this Summer.

The girls took an enthusiastic interest in the contest, and to the surprise of the manager worked up half a dozen capital specialties among themselves.

The audience picked Rose Denker, in a song and dance turn, as the winner of the $20 purse, and placed the others in this order: King and Reynolds, Peinze and Wilson, Belle Court, Ruth Sheperd (sketch), and Evelyn La Telle.



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GREATEST JAPANESE ARTISTS.

The Okabe Family is the most distinctive Japanese acrobatic act which has appeared in America. They are entirely different from the other Japanese troupes, and under the sole management of T. Okabe, the tallest in the above picture, having no connection with any other similar act. The acrobatics of the various members of the family are recognized everywhere as the par excellence of that art. Quick workers, with originality shown in the devising and execution of feats, the Okabe Family has become an important number in America. On May 20th the act sails for Europe, opening at the Empire, London, for eight weeks commencing June 1st. From that hall they proceed to the Wintergarten, Berlin, and other continental points. Since March 30th the act has been at the New York Hippodrome, where its success has been pronounced.

WESTERN GIVES UP PARK.

Thiese's "Strolling Players" are at the Park Theatre, Brooklyn, this week. Incidentally the house will probably cease to be a stand in the Western Burlesque Wheel after to-night.

It is reported that Dave Kraus, whose show, "The Rialto Rounders," was to have been this week's attraction at the Brooklyn house, refused to play the engagement. The "Strollers" were placed in as substitute at the last minute.

A rule against smoking has injured the popularity of the house for burlesque purposes, and business has been very light. It was retained, however, in preference to the "layoff" which otherwise would occur for the week. The lease is held by the Shuberts, the Empire circuit using the house as a sub-tenant. The owners recently applied for an injunction to prevent the further playing of burlesque shows in the theatre, which was refused.

BURLESQUE IN MEMPHIS.

Chicago, April 16.

It has been authentically reported that L. M. Crawford, of the Crawford, Chully & Zehring Syndicate, operating in the Southwest, will build a new theatre devoted to burlesque, in Memphis.

A location on Main Street has been secured. Hanker & Cairns, architects, have the plans for the building. Memphis has not had burlesque for several years. It is not known which of the two burlesque factions will play there.

DISCOVERING "SISTER" ACTS.

Chicago, April 16.

May Howard, with "The Rentz-Santley" Company, has made considerable changes in the show, and inserted several numbers in addition to other material.

Miss Howard is also directing the "Chorus Girls' Contests" each week, and states the girls are so proficient there may be a number of new "sister" acts in vaudeville next season.

NEW ADVERTISING SCHEME.

Toronto, April 16.

Toronto is the birthplace of new advertising ideas for burlesque. Last week Rube Bernstein, the publicity promoter at the Star (Western Wheel) sprang a new one when he sent out about six men, made up as decrepit and blind, with signs hanging, saying "I would give $5,000 to see Watson's Burlesquers at the Star Theatre this week."

"BLUE RIBBONS" CLOSE.

Cincinnati, April 16.

"The Blue Ribbons" will be the first of the Eastern Burlesque Wheel shows to close its season. The show winds up this Saturday night at the Standard.

Its further route called for visits South, and the warm weather, along with the closing of the houses in Birmingham, New Orleans and Kansas City, caused the finish to arrive.

The Majestic, Kansas City, stops week May 9. Birmingham closes doors Saturday, while next week is the last for Greenwall's, New Orleans.

Most of the Eastern shows and houses will be shut tight by week of May 25 at the latest.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone {4022 / 4023} 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4280).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 112).
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20 cents an agate line, $2.80 an inch. One page, $125; one-half page, $65; one-quarter page, $32.50.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

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Vol. X. APRIL 18. No. 6.

The Orpheum, New Orleans, closes May 3.

Chase's Theatre, Washington, will close week June 8.

Sam Strauss has rejoined "The Reilly & Woods' Show" as manager.

Bedini and Arthur have signed with Sam Scribner for next season.

Al Sutherland, the agent, has booked a great many of his acts over the Western time.

Mrs. W. E. Ritchie is recovering in a city hospital from an operation for appendicitis.

Fannie Rice is adding to her cabinet caricatures of notables, one of Secretary William H. Taft.

Bill Dillon plays the Majestic, Chicago, next week, booked by Pat Casey. Bill has several weeks in the West.

"The Love Waltz," Jesse L. Lasky's newest production, is playing its initial week now at the Maryland, Baltimore.

Alice Lloyd and The McNaughtons plan to return to Europe June 2, having engaged passage, and will come back in the fall.

Morris Meyerfeld, Jr., of the Orpheum Circuit, left town on Thursday, and is now traveling direct to San Francisco, his home.

Ted Marks leaves on May 2 to spend his customary summer vacation on the boutonniere is bowed to by the 'bus horses.

The Clarence Sisters, "The Australian Nuggets," were elected honorary members of the T. M. A., Brooklyn Lodge, No. 30, last Sunday.

Juan A. Caicedo, the wire expert, sailed Wednesday on the "Lusitania." He will return in June to fulfil his engagements in summer parks.

Irene Young, of Weston and Young, has recovered sufficiently from her recent operation to again appear with her husband, Al Weston.

Geo. Primrose in his minstrel number requiring eight people, besides himself, will appear at the Fifth Avenue either week May 4 or 11.

Dorothy Richmond, who wrote "The Operator," and manages it as well as Ruth Allen and Company, is placing her numbers for next season.

Jack Smith, late of the Majestic Trio, and Henderson Smith will have a new colored act to be presented by B. A. Rolfe called "Ten Dark Knights."

Mabel Wilbur will appear in a "girl act" at the Broadway, Camden, next week. It has been staged by Jack Mason, and booked through Wesley & Pincus.

Lloyd Spencer, the monologist, while playing on the Western States time, was taken ill, and has gone to California to recover. Mrs. Spencer accompanies him.

Mayme Remington has been ordered by her physician to go under an operation for appendicitis, but will play out the remainder of her time this season before doing so.

The Wilson Brothers, German comedians, were compelled to cancel several weeks' time through the illness of Joe H. Wilson's wife, which called for his presence by her side.

Dick and Barney Ferguson play at Pastor's next week (April 20), their first appearance in New York as a team. Dick is a son of Barney. The latter was formerly of Ferguson and Mack.

For the fourth consecutive season The Great Christy has re-engaged with Robie's "Knickerbockers." Elliott and Neff have also signed with the same show. Next season will be their third with it.

The Rooney Sisters are scheduled to play the Orpheum, Oakland, Calif., June 22 as the first of thirty weeks over Western time secured for the girls by M. S. Bentham. They are now in Europe.

A sensational sensation is promised to appear at the Hippodrome next Monday. It is called "Onaipi, the Hindoo Mystery." Nothing is announced regarding the retention of "Zula, the Living Bullet."

Lind?, the impersonator, leaves during week April 27 for his home in Sweden. While there he will play at Stockholm for a short engagement, returning here in August, next, with a comparatively new act.

Harry Jackson (Harry and Kate Jackson) will produce two new numbers for next season. One will be a scenic act, entitled "Cupid's Voyage," and the other a novelty "girl act."

Henry Travers, for four years a member of the Mason-Keeler Company, in vaudeville, left that organization last week. He will appear in a sketch of his own writing, called "A Dip Into the Sixteenth Century."

Mr. and Mrs. John T. Powers are billed for the Alhambra next week, their first in Manhattan with the exception of an engagement at Pastor's. They have played on the United time out of town steadily since then.

Edgar Allen and Alice Davenport will "try out" a new sketch, called "Piggie's Dream," at Keeney's next week. It is a United Offices' act. Mr. Allen returns to the booking agency at the conclusion of the Keeney engagement.

Eddie Garvey and Mollie Thompson appear in their new act at the Orpheum, New Orleans, April 27. It is the first of six weeks on the Orpheum Circuit they will play. The contracts were made through M. S. Bentham.

Ernest L. Waitt, dramatic editor of the Boston "American," has written a one-act comedy sketch, called "All's Fair in Love," for Donald Meek, character comedian with the Boston Theatre Stock Company, for use in vaudeville next season.

J. H. Cotton, who was at Poli's, Worcester, last week with his daughter, Lola Cotton, in a "mind reading" act, was taken to the St. Vincent Hospital at the close of his performance Saturday night, suffering from appendicitis. An operation will be necessary.

John Slavin, with "A Knight for a Day" at Wallack's, may play in vaudeville after the show closes, but is reported to have placed himself under the direction of C. E. Kohl, of Chicago, in which city he will probably open, if entry is decided upon.

The Millership Sisters, for the past two seasons with W. B. Watson, signed this week with that manager for '08-'09. Charles Johnson, Smith and Champion, the Mullin Sisters and Billy Spencer also affixed their names to a Watson contract for the same term.

M. E. Robinson, manager of the 58th Street Keith-Proctor house, is accredited as the future manager of the 125th Street Theatre after Elmer F. Rogers leaves there to join the Morris staff. Mr. Robinson will likely have the joint managerial capacity until the 58th Street closes for the season.

Lily Lena is now under the exclusive management of W. Newhouse. Mr. Newhouse has also, awaiting engagements for the next season, The Marvelous Merrils, cyclists, and Newhouse and Ward. The latter act has not appeared on this side for ten years, having been in Europe during that time.

Leah Lessi has a dramatic playlet, written by herself. A company of two assists her in the presentation, a trial having been given the sketch at 58th Street yesterday. Miss Lessi has been a stock star, and was at the head of the organization which occupied the West End Theatre at one time.

W. C. Kelly leaves May 2 for abroad. He will travel over the continent for six weeks before opening at the Pavilion, Glasgow, on July 6. Mr. Kelly does not expect to return until about Christmas time, and if he concludes to trip around the world, his arrival home will be a much farther advanced date.

The Karno Comedy Company have engaged passage for home (England) in June. Howard and Howard also sail the same month. The Zaretzkys, and Asra left Tuesday, last. Passage was secured for each act by the Paul Tausig Agency. Mr. Tausig's agency, at 104 East 14th Street, is the New York office of the International Artisten Loge of Germany, and the stamps of that order are now on sale there.

Lucy Weston will play in "The Follies of 1908" on the New York Roof all summer. Miss Weston, who is an English girl, and handed New York "If You Can't Be Good, Be Careful," will housekeep in a "flat" during the warm season. She will personally conduct the culinary department, and has extended a general invitation to all epicureans who like their roast beef rare. Miss Weston is an excellent cook. She says so herself.

Barney Gerard, manager of Miner's "Bohemians," will in all probability spend his Summer in Duluth. He has been offered the post of stock producer for a June run, which, if it catches on, may be extended. He will engage six comedians, now members of Wheel burlesque shows, and supplement this organization with twenty chorus girls. He is now in negotiation with a music publisher for a Summer production of a musical comedy of which he is the author.

The electric signs facing up and down Broadway on the outside of the Fifth Avenue Theatre are a study in economy. They usually carry the full surname of the leading features of the bill in large letters, and, space not permitting, an initial is tacked on for further identification. Last week the signs read "T. Friganza." This week it is "R. Golden." Two lines are required for "Alice Lloyd." Perhaps the management suspected Miss Lloyd would object to being billed as "A. Lloyd."

WESTERN STATES CIRCUIT'S NEW BOOKING ARRANGEMENT

Agreement with The Pat Casey Agency to Handle the Eastern Bookings. Pantages Houses Included. Louis Pincus Retained.

The presence of Alexander Pantages, owner of the Pantages' circuit of vaudeville houses in the Northwest, in New York, together with E. Ed. Ackerman, head of the Western States Managers' Association, has resulted in a new booking arrangement having been made by the Western managers.

The Pat Casey Agency will hereafter have the booking of the acts for both circuits, which book in union with each other, and Louis Pincus, formerly the sole representative of the Western States in New York, will enter The Casey Agency to continue on in a representative capacity.

Messrs. Pantages and Ackerman expected to leave for their homes on Thursday or Friday, having signed a two years contract with Mr. Casey. Under the agreement all acts sent West from here will be through the agency.

Mr. Casey has barely organized his booking office, and this important connection is counted as a large sized feather for him. Some negotiations were had by Pantages and Ackerman with the William Morris office with the same object in view, but they were not concluded, Mr. Casey making the capture.

The Western States, including the Pantages houses, have over twenty-five weeks in all to book, some of the time containing a class of theatre not adapted for the larger acts, but about twelve weeks of first class work have been given larger acts, and in some instances as many as twenty weeks have been played continuously by one high priced vaudeville number on the circuit.

Next season the four Orpheum theatres which resulted from the deal between The Orpheum Circuit and Sullivan-Considine, will play the Orpheum shows in the cities where Pantages has located theatres, and it is said that the Western people came on to prepare themselves for the fray, making their booking connection with Mr. Casey in order that the range from which acts might be obtained could be enlarged. Mr. Pincus, while doing the sole Eastern booking, maintained an independent attitude between the opposing vaudeville forces. He supplied some very large feature attractions for the circuit. Both Mr. Ackerman and Mr. Pantages emphasized to a VARIETY representative that the change was in no way in disparagement of Mr. Pincus, whom they thought very highly of, and it had been made with his consent and upon his suggestion.

Mr Pantages remarked he would enter California next season, securing theatres or sites to build wherever a desirable town could be fixed upon. Mr. Ackerman said he expected the Western States, with the houses Mr. Pantages might acquire, would have about twelve weeks alone in California next season, besides the Northwestern time and the other Western States houses between the Coast and Colorado, where the circuit is also very strong in point of number of theatres.

Outside the large cities where Pantages' houses are situated, the Western States is an active opponent to the Sullivan-Considine combination, and has been aggressive during the past few months in opposing it.

A number of artists, said Mr. Pantages, rested under the impression from recent statements in VARIETY regarding the deal between the Orpheum and S.-C., that the Orpheum would "bar" any act playing the Western States time. Martin Beck, general manager of the Orpheum, when asked this week if such an impression was based upon any foundation, stated that the Orpheum had not or would not take that stand. Acts were free to play where they pleased, said Mr. Beck. The Orpheum Circuit had no fight on with anyone, and and never "barred" an act, nor had they any intention of doing so in the future. M. Meyerfeld, Jr., who was present at the time, endorsed Mr. Beck's remarks.

The Pat Casey Agency will commence its booking contract on May 1.

John W. Considine, of the S.-C. Circuit, was expected in New York on Thursday.

HARRIS OUT OF W. S. A.

San Francisco, April 16.

With the change of its bookings from the Western States' Managers Association to the Sullivan-Considine Circuit, the Wigwam also removed from the Western States Sam Harris, its manager. Mr. Harris was supposed to have a financial interest in all the Western States' houses, excepting the Pantage's string.

It seems Mr. Harris was desirous of securing an entire new list of acts weekly for the Wigwam. These would have had to be placed in other Western States theatres, which might have proven inconvenient. Mr. Harris thereupon joined S.-C. The parting between Harris and E. Ed. Ackerman, the director of the W. S. A., is said to have been entirely amicable.

FIGURING ON KOLB AND DILL.

The agents and managers are figuring on Kolb and Dill for vaudeville. They are now starring in "Lonesome Town," but the show may close its season any week from now on.

Kolb and Dill would not mind entering vaudeville with one or more numbers from their show, carrying an abbreviated chorus for support. The magnates think the act would be preferable as an old-time "Dutch" number, similar to the former Weber and Fields' act. The amount of weekly compensation is also in dispute, it is understood.

Grace La Rue has thrown up her engagement at the Wintergarten, Berlin. Miss La Rue was booked over there during May. She has signed with "The Follies of 1908" on the New York Roof this Summer. The Summer contract was accepted in preference to one month's stay on the other side.

MUSICAL PRESIDENT IN TOWN.

Jos. Weber, of Cincinnati, president of The National Federation of Musicians, is in New York to advise upon the differences between the local theatre managers and orchestral players, which appeared to portend coming difficulties in the local Musical Union, a branch of the Federation.

Mr. Weber addressed the Union at its meeting on Thursday. He is believed to have counseled that moderation be taken in the demands made by the musicians for increase of salary. Until July 1 the Union has to deliberate.

An increase in the scale averaging about 12½ per cent. for the legitimate houses and 25 per cent. for the variety theatres had been asked for. The Theatrical Managers' Association of New York in meeting voted to contest the increase. This brought about what was reported as disruption in the Musical Union ranks, and it was said a rival order would be formed by the musicians who were opposed to the increase being insisted upon.

The strength of the new society would necessarily be recruited from the Union, as nearly all the instrumental players in New York belong to the older order.

The visit of Mr. Weber, however, is expected to smooth over any contemplated split, and in the opinion as well as judgment of the conservative musicians, the salary question will be allowed to rest for a while anyway, although it is possible the Managers' Association will be asked to concede the increase of the legitimate orchestras which play seven shows weekly from $2.50 a performance to $3.

In the variety houses where there are fourteen shows weekly, it is generally considered the continuous employment the year around at the present wage, $2 a show or $28 weekly, can not be seriously objected to.

A prominent member of the Union this week pointed out the inequity of the increase asked by showing the preponderance of the raise was for musicians who were now receiving the larger salaries.

Philip Hauser is president of the local union. Mr. Weber appears in the capacity of counsel or adviser only, according to the general understanding. The question involved only applies locally, and the National Federation is not drawn into it directly.

HARDEEN IN WEST.

On April 27th, Hardeen, "the jail breaker," opens at the Empire, San Francisco, preliminary to a trip of ten weeks over the Western State Vaudeville Managers' Association.

Some weeks ago Hardeen decided to return to England, where there is a lawsuit awaiting him. The legal engagement on the other side arises under a contract executed by the handcuff manipulator, who prefers showing on these shores just now to preparing a defense for the action.

ENGAGED FOR CHICAGO SHOW.

Ethel Levey's vaudeville "flyer" is not to be of very long duration this time. On May 10 she opens at the Auditorium, Chicago, with the Jos. M. Gaites organization, which starts an eight-weeks' run of "His Honor, the Mayor." Trixie Friganza will be a member of the same company.

PICTURES! ORPHEUM, BOSTON?

Boston, April 16.

The plan for the Orpheum Theatre during the remainder of the Keith regime there until Sept. 1 next, when William Morris of New York takes possession, is reported as the present policy of vaudeville until about July 1, when moving pictures will be installed, the picture policy to be continued until the Keith people vacate the premises.

No confirmation can be had here, but the report appears to be authentic.

PICTURES FOR ALTOONA.

The Wilmer & Vincent vaudeville theatre in Altoona started this week as a picture house. This policy will be continued during the Summer at least. Others of the W. & V. houses closed this week for Holy Week, but will re-open Monday. How late the season will run has not yet been determined, pending the return of Walter Vincent to his desk after a long vacation spent in search of restored health.

MAY USE BOSTON THEATRE.

Boston, April 16.

A decided report is going about that B. F. Keith has said if the Orpheum, Boston, opens as a part of "The Morris Circuit" next season, he (Keith), will play ten and twenty-cent vaudeville in his Boston theatre, giving the highest grade bills obtainable at that price.

Morris secured the Orpheum under a three years' lease, commencing next September. It is at present classed as a "Keith house," having been leased by Percy Williams and turned over to the United Booking Offices at the time of the Williams-Keith consolidation.

It is also reported here that Morris declined to entertain a proposition made him about ten days ago to re-lease the Orpheum at a profit of $25,000 yearly.

GOTCH IN BURLESQUE.

Chicago, April 16.

Frank Gotch, the champion wrestler, joins "Miss New York, Jr.," May 11 for the balance of the season. He was featured with the show for ten weeks last Fall.

The above is a picture of F. JULIAN BYRD and HELEN VANCE as they appear in their original act entitled "HAPPY."
They open at PASTOR'S APRIL 20, their first NEW YORK engagement in vaudeville together.

INSIST ON STAPLE RETAIL PRICE IN SHEET MUSIC SALES

Cohan & Harris Establish Minimum Rate at Which Department Stores May Dispose of Their Goods.

Philadelphia, April 16.

On Monday last Bert Cooper, the general manager of the Cohan & Harris Music Publishing Co., New York, came to Philadelphia. Tuesday the trade here was talking about sales Mr. Cooper had made with the written condition that no retail sales could be made of their sheet product at less than eighteen cents per copy.

This restriction is reported to have been applied to one of the largest department stores in the city, and one which has been accustomed to slashing prices on special days, having included all publications in its bargain sales.

A heavy sale of the Cohan & Harris publications is said to have been made by Mr. Cooper during his visit.

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The above report from Philadelphia is so totally at variance with the general mode of disposing of sheet music now governing the music publishing business, that the germ of a new policy in the sale of music might be discerned if the practice of limiting the retail price to a minimum should be extended by the Cohan & Harris firm.

The prevailing prices in the trade just now are causing considerable comment, and the present situation, with its many off-shoots, all bringing heavy charges to the expense side of the publishers' ledgers, has been the subject of deep thought by many of the producers of popular melodies. A number of publishers are retrenching in disbursements, and for the purpose of obtaining a confirmation of the Philadelphia despatch a VARIETY representative called at the offices of Cohan & Harris. The concern was lately formed, and opened for business on West Forty-second Street. It comprises Geo. M. Cohan and Sam H. Harris. Bert Cooper is the general manager. The stars of the composing staff are William Jerome and Jean Schwartz.

Mr. Cooper, when seen, would not comment directly upon the Philadelphia report, claiming it was a privileged business matter, but he did say the import of the message about indicated the attitude of his firm.

"Cohan & Harris," said Mr. Cooper, "intend to conduct their music publishing enterprise upon wholesome business lines. We are in business to make money. We can't make money if we sell our goods for cost or less than cost, can we? I think that is a simple argument, easily understood.

"Neither do we intend to allow our publications at a nominal price to be used as a 'bait' to attract customers, as has been the custom in large stores recently. We do not believe it adds to the reputation of a publishing concern to have its music belittled through a price set upon it that is ridiculous in comparison with the cost of production, and the prices which successful songs have brought in the past.

"'Geo. M. Cohan' on a sheet of music will sell it anywhere, and he has turned out more 'sellers' of magnitude than any writer for productions I know of. Jerome & Schwartz have earned the reputation for delivering more popular hits than any other writers. With these names to conjure with in the trade, and for the public, Cohan & Harris contend that they can set a price, and maintain it. Not alone that, but they can rule at what minimum price the retailer shall offer our wares to the public.

"It's only a business proposition. We have the goods to sell and the people want them. We want a reasonable profit, and will not permit a slaughter, thereby protecting the jobber and the dealer, insuring as well a profit for both, and we remain secure in the knowledge that at least as far as our publications are concerned, we are instrumental in upholding the publishing business at a healthy level."

JULES IS GOING 'WAY.

Broadway is laying in a supply of mourning colors. Even now the girls who address Jules Von Tilzer as "Mister Broadway" are having their handkerchiefs all nicely ironed for the leave-taking, when Jules takes to the trail of the Sullivan-Considine circuit in the West.

It was not with malice aforethought that the song writing man hatched up the "I'm going away from here." Mr. Von Tilzer had a sketch, and somebody "caught" him with it. The S.-C. New York office did the rest, and now Al Fields, together with "the gang," must look up another crony for the next three months.

Jules leaves in about two weeks.

"YIDDISH" VAUDEVILLE UPTOWN.

A new vaudeville house is to be erected on the northeast corner of 116th Street and Fifth Avenue, to be conducted by a syndicate of Hebrew capitalists. The turns, so far as possible, are to be in "Yiddish," and the best of Hebrew artists will predominate. The plans are now being drawn by Schwartz & Gross, well known architects.

The plot of ground on which the new structure is to be erected formerly was owned by the Ancient Order of Hibernians.

The section of the city containing the location is the centre of a very large Hebrew colony, replacing in its racial complexion the East Side of a few years ago. Emigration from the lower portion of the city has been steady and rapid. The Hebrews are being replaced on the East Side by Italians mostly.

THIESE'S VAUDEVILLE BILL.

M. M. Thiese, owner of "Wine, Woman and Song," has nearly a complete vaudeville bill which he may place upon the market at the close of that show's tour, about three or four weeks away.

Bonita, the star of the production; Alan Coogan and the "Ponies," together with a quartet, are three numbers upon which Mr. Thiese has set a lump sum which will induce a vaudeville tour, while Nat Carr in "The End of the World" is an individual act the manager holds for a vaudeville opening.

The figure set by Mr. Thiese for the appearance of the three first-named is no light sum, and dickerings have been held between the managers and Pat Casey, acting as agent, over it.

ARTHUR.
(Roy.)

The present partner of JEAN BEDINI in the comedy juggling act with which the latter has been long and successfully identified. Arthur is one of the cleverest blackface comedians now on the variety stage.

GRAU EXPLAINS.

Robert Grau came back this week in a voluminous statement in which he sought to explain his part in a theatrical venture in Fitchburg, Mass., which turned out disastrously for the artists concerned. Information furnished to VARIETY was to the effect that the artists had received only small amounts for their services. Grau contends that every one received all that was coming to them.

"To begin with," he declares, "it was not my company at Fitchburg, but I was authorized by George Herbert to enter into vaudeville ventures to the extent of $1,500. However, when, on a certain day, this backing failed to materialize, I was quick to cancel all bookings except the week at Fitchburg, which had progressed so far that I could not in justice to the theatre or the artists cancel that particular week. I then arranged with E. F. Dunbar, who had the Orange Theatre, to take care of this week, and he went to Fitchburg and handled every penny. I have not seen him since.

"He never sent me a statement until the week was over, and I now know that his purpose in going to Fitchburg was to unload on me the acts he was obligated to at Orange. The gross for the week was $448, of which I was to get 65 per cent. I gave 10 per cent. of gross to Billy Burke for Richard Crolius and Company, and made up the difference of my guarantee, paying that act in full. I hold receipts for $198 paid to the other acts, and there was due at the time the company closed $65 all told. Of this I sent, as soon as I could, $20 to Gertrude Holmes and of the remaining $45 I assigned a bill of $35 due me from William Morris for commissions (Chicago office) to be paid to Mr. Kreisel, who had $31 still due.

"The 'sister' act which VARIETY mentioned as having received $4.30 in fact got $15 before it left New York, and in all received $38. The balance due is waiting for them—and they know it. The only other debt of any nature is $8.50 due an act that has asked that this amount be paid when she reaches the city."

Grau concludes with a complaint against what he declares is unfair treatment of him at the hands of VARIETY, and declares, "I have had one million dollars stolen from me in commissions in the past ten years, and if I had one-tenth of what I now earn, and do not get, I would not be booking a show into Fitchburg."

ADVERTISING AMERICAN ACTS.

London, April 4.

In the theatrical papers, George Foster, the London agent, is advertising himself as sole agent for and who booked the following American acts, to shortly arrive in London:

"The Futurity Winner," "The Rain Dears," "That" Quartet, Grace Hazard, Eddie Clark and his "Winning Widows," Clark, Bergman and Mahoney and Cliff Gordon.

Julian Rose, now playing here, is claimed by Mr. Foster as one of his bookings, and in the advertisement a complete list within a short time is promised.

Mr. Foster also says that "Big Novelties and Star Artists" are wanted for America. He has been reported lately as booking with and for William Morris, the New York agent.

TREASURER MARTIN RESIGNS.

The resignation of John P. Martin as treasurer of the United Booking Offices goes into effect to-night (Saturday), and Mr. Martin severs his connection with the agency, where he has held forth as treasurer for some two years.

The resignation of Mr. Martin is due to his advocacy of managership. He is interested in a vaudeville house at Perth Amboy; has a picture place at Elizabeth, and lately leased, with C. T. O'Hara, the property at Market and Beaver Streets, Newark, which will be a vaudeville theatre next season.

The Newark theatre will be the centre of a large office building, and will entail an outlay of $550,000 upon the promoters. It was purchased by A. P. Ordway from Philip Jackson. The building will cost $100,000. Plans have been drawn by Hughes & Backhoff.

O'Hara & Martin now operate the Bijou, Perth Amboy. The new Newark theatre is expected to charge the regular vaudeville scale for first class attractions. Its location is said to be the best in Newark. F. F. Proctor has a vaudeville house in that city at present.

Jos Walling, son of the Keith-Proctor general treasurer, may replace Mr. Martin as the moneyed man of the United.

$125,000 HOUSE.

Chicago, April 16.

A new theatre to cost $125,000 will be built in Minneapolis this Summer, by Chas. H. Mills, one of the owners of the Majestic, St. Paul.

A 100-year lease has been secured on the property located on Seventh Street, between Nicollet and Hennepin Avenues.

DIGBY BELL IN ATLANTIC CITY.

Young's Pier, Atlantic City, will see Digby Bell, the comic opera comedian, next week. Mr. Bell will "break in" a monologue there.

M. S. Bentham booked the engagement, and has placed Mr. Bell for Keith's, Philadelphia, the week after, with Keith-Proctor's 125th Street to follow.

MRS. DAN McAVOY.

(Georgie Kelly.)

Mrs. Dan McAvoy is at the Alhambra this week, her first in the Williams' larger houses. Mrs. McAvoy first played as a single act in vaudeville at the Gotham last September, where she was accounted a goodly sized hit with her songs.

Since then the singer has played four consecutive engagements at the Murray Hill, New York, on Sundays, a record only excelled once in many seasons. The Pat Casey Agency is directing Mrs. McAvoy's tour now.

BIG FIRE BENEFIT.

Boston, April 16.

The big fire at Chelsea furnishes the motive for an enormous benefit performance, arranged by the Boston Association of Theatre Managers, in the Boston Theatre Sunday night, April 19. John McCarron, stage manager at Keith's; E. L. Snader, at the Boston, and James Francis will have charge of the arrangements. Artists from every theatre in town will participate. Albert R. Rogers, of the Hippodrome, and the Boston "American" co-operated on a big benefit performance at the Hippodrome Wednesday matinee.

Sam Renfrew, of the team of Renfrew and Jennings, playing this week at Keith's, lived in Chelsea, and when he arrived in Boston from Montreal last Sunday he found his house burned to the ground and his family missing. He finally located the latter in Lynn, but they had lost everything but the clothes they wore. The household goods were insured. Mr. Renfrew did his act at Keith's all the week.

There has been considerable dissatisfaction among the artists who proffered their services immediately upon the catastrophe becoming known. The managers have "hogged" the credit of the entire affair, ignoring the artists excepting as to their necessary appearance.

Some of the artists say they should have recognition, especially when a real benefit is to be given.

FOUR MORTONS.

Father, mother, son and daughter are the photos adorning the front page this week. Sam, Kitty, Clara and Paul Morton comprise the Four Mortons, whom the cover page pictures.

Together they are one, and have been starring for the past few seasons in their own piece, having just concluded their present season in "The Big Stick."

On Monday they appear at Keith-Proctor's 125th Street Theatre for the first of three weeks in vaudeville.

The Four Mortons left vaudeville for the legitimate, after having established themselves solidly in the varieties, duplicating afterward in the new field the position held there.

The parents recollect vaudeville for a number of years back, while the children are as familiar with the stage as they are with themselves. No one need tell of the Four Mortons. Each is an artist, and they make a great act, with a distinct mark of individuality severally, whether playing in or out of vaudeville.

PICTURE REPORTS STRONG.

Strong reports were around during the week that upon the close of the regular season at the Harlem Opera House and Fifty-eighth Street Theatre, moving pictures would endure for a summer run.

The dates for the change at both places were not set by the rumors, but it was said they were not far off.

RATS' ELECTION JUNE 17.

The annual meeting of the White Rats will take place June 17, next, when the election of officers will occur. Nominations will be made two weeks previously.

Up to date no one seems to be prominently spoken of for the office of "Big Chief," now occupied by Geo. W. Monroe as vice-president.

JUST SUPPOSING.

Detroit, April 16.

There are still thrills chasing up and down the spines of vaudevillians around town. Last week at the Theatre Comique, where one may obtain the best seat in the orchestra for ten cents, was billed "Martin J. Beck, German Comedian."

It was known Martin Beck, general manager of the Orpheum Circuit, had left New York the Friday previous for Chicago and it was whispered in dark corners the big vaudeville magnate intended "trying out" at the small house.

The theatrical people flocked to the Comique, but it wasn't "the" Martin. This Beck is "Martin 'J'", and the "J" saves him. But had it been Martin——.

LUESCHER SUES WEBER.

Mark Luescher has brought a suit against Joseph Weber, charging breach of contract. Weber, it is alleged, entered into an agreement with the present manager of the Orpheum Circuit's Press Department, whereby he was to be made general manager of the Weber Music Hall on Broadway. When it came time for Luescher to assume the duties of that position, it is asserted, Weber declined to live up to his part of the contract, giving as reason that a prior contract with William Raymond Sill to conduct the music hall interfered.

OFFERS FOR LAURENCE IRVING.

The cables were a bit busy this week, burdened with messages between Lykens & Levy, the agents, and Laurence Irving, son of the late Sir Henry Irving.

Mr. Irving is playing in England in a sketch, and the agents want him to try this country. He may do so immediately if the negotiations reach a successful ending.

William Morris was reported from London, when that agent was over there, to have engaged the famous actor's son, but Lykens & Levy claim this report was erroneous.

LULU GLASER LEAVES TO-NIGHT.

The agents will go scurrying about for Lulu Glaser after to-day. Miss Glaser's contract with the Joe Weber Company at the Broadway Music Hall ends this night (Saturday), and the singer withdraws from the show.

She was originally engaged by Mr. Weber for sixteen weeks at $1,000 weekly. This is the expiring contract.

Nina Collins, formerly leading lady with Yorke and Adams, and who has been Miss Glaser's understudy in the Weber burlesque on "The Merry Widow," will take up the role.

100 GIRLS COMING OVER.

One hundred English girls have been engaged for the chorus ranks of the Eastern Burlesque Wheel shows next season by B. Obermayer, the foreign agent. Mr. Obermayer imported about 120 young Englishwomen for the same circuit this season, where they are now playing.

English girls, says Mr. Obermayer, are less liable to leave a show en route, the girls coming over in "acts," and remaining together.

The agent sails for England on April 28 to remain on the other side for three months. While abroad he will act as representative for The Pat Casey Agency.

ROSE'S SALARY $500.

Following the engagement of Julian Rose at the Coliseum (Moss-Stoll) in London, last week, the last of his contracted four weeks in their houses, Mr. Rose accepted booking at the London Pavilion for $500 a week.

The Pavilion is a "Syndicate" hall, and is operated in conjunction with the Oxford and Tivoli in the English city. Mr. Rose sent a confidential cable to New York upon signing the contract, giving the amount of salary received, which is more than the Hebrew impersonator ever received over here as a single act in vaudeville.

LOUISE DRESSER IN JUNE.

After the close of "The Girl Behind the Counter" at the Herald Square, booked for to take place the early part of June, Louise Dresser, now with the company, will play a few weeks in vaudeville, commencing with the Williams houses. Arrangements to this effect have been entered into.

SONG BIRD IN VAUDEVILLE.

The Orpheum Circuit has booked Mme. Mauricia Morichini, one of Oscar Hammerstein's imported sopranos to play around its chain, beginning in New Orleans April 27. Mme. Morichini sang in "Tales of Hoffman" and "Faust" during the season at the Manhattan Opera House.

RECORD FOR CONTINUOUS WORK.

The announceemnt this week by Jewell's Manikins of the fact that the act has worked nearly four consecutive years without losing a week, recalls the circumstances surrounding the first engagement, and the subsequent flood of bookings.

In July, 1904, Jess Jewell, the manager and deviser of the number, came to New York, with no assured prospects, having made the trip on speculation. Sam Lockhart, who had Lockhart's Elephants at that time (which were booked by Pat Casey), introduced Mr. Jewell to Mr. Casey, asking the latter to look out for the Manikins. Casey secured the week of August 1 at Pastor's for Jewell, and from that time until the present day, winter and summer, in and out of season, Jewell's Manikins have been playing somewhere.

The act is booked solid for one year ahead, and Mr. Casey stated this week there were sufficient contracts in sight now to keep it playing until 1910.

GARRICK LEGITIMATE NEXT SEASON

St. Louis, April 16.

The Garrick Theatre, a Shubert house turned over to the United States Amusement Co., when Klaw & Erlanger operated a vaudeville circuit, and which passed into the Anderson & Ziegler-Tate & Middleton control following the K. & E.-United "settlement," will again house the legitimate drama, commencing next season, 'tis said.

Pictures have ruled there since The American opened for vaudeville. The American will continue the same policy.

ST. JAMES BUILDING FOR CASEY.

During the coming week sometime The Casey Agency will remove from the New York Theatre to the seventh floor of the St. James Building, where a suite of offices is being prepared.

It may be a week yet before the "opening" occurs.

FROM ST. PAUL NORTHWEST.

In the route sheets issued through the Orpheum offices for the coming season, the route calls in some instances for the new Northwestern time (Butte, Seattle, Spokane and Portland) to be played after leaving the Orpheum, St. Paul, first striking Butte, and continuing around to San Francisco. In San Francisco, Oakland and Los Angeles, two weeks each are given.

The Press Department of the Orpheum Circuit has placed the cabinets containing partitions for photos, letters, sceneplots, etc., pertaining to each act in position at the offices. They make an imposing appearance.

About 149 vaudeville acts play weekly at the Orpheum houses during the active season. About sixty more are at the larger theatres in the other Western cities, and these are booked from the New York headquarters also, making over 200 acts to be looked after continually by Mark A. Luescher, who has charge of the press bureau.

TAKING IN OTHER CIRCUITS.

Chicago, April 16.

Dan Fishel, general manager of the Sullivan-Considine Circuit, has been in Oklahoma this week, where he arranged to add at least eighteen small houses in that State and vicinity to his circuit. Twelve are assured, and eighteen are looked for. They will be booked by Paul Goudron through the S.-C. Chicago offices.

A Texas circuit is also going to affiliate with the S.-C. people, but no definite information regarding this has come to light, although it may be the Lyric line of houses, which has some connections in both States.

PANTAGES LEASES MARQUAN GRAND

Portland, April 16.

The Marquan Grand has been leased by Alexander Pantages, and will either play stock or vaudeville next season, under Pantages' management. The manager is rebuilding a theatre in this city, but has not yet decided the policy of either house. Only one will entertain the variety form of amusement.

The Marquan Grand was the principal house in the list recently given out by the combination which had as its principal members, S. Morton Cohn and W. W. Ely, who claimed they were about ready to blaze forth an extensive vaudeville circuit of small houses. The scheme seems to have collapsed.

TANGUAY'S PRICE TILTED.

Up has shot the weekly price of Eva Tanguay's services, following the finale of her present contract in a few weeks with the United Booking Offices, which called for $600 weekly.

A man connected with a newspaper, who has had considerable to say in the direction of Miss Tanguay's business affairs since she entered vaudeville, quoted $1,500 as the amount the eccentric singer would have to be paid were she to work for a week during the summer. The engagement was not closed.

It was rumored during the week Miss Tanguay had signed for next season with the Morris Circuit.

Jos. K. Watson and Toma Hanlon will play a few weeks in vaudeville this Summer.

K. E. P.'S CONVENTION.

Toledo, April 16.

A big convention of the Knights of Everlasting Pleasure was held at Toledo on Tuesday, when delegations from many subordinate lodges came here to assist in the inauguration of a new second degree. Four different halls were employed to conduct the ceremonies, and a big banquet and vaudeville show were given at the Zenobia Theatre.

The event was the big midnight street parade, accompanied by four bands of music, composed of members of the order only. All the Knights on parade were attired in long flowing robes of white, and the effect was spectacular.

Among the candidates on Tuesday were George Primrose, Joe Hurtig, of Hurtig & Seamon; Harry Winter, treasurer Empire, and Bert Lustig, press agent at the Arcade.

The K. E. P. is a theatrical brotherhood, founded some years ago by Jimmy Barry and Al Green, leader of the Temple orchestra in Detroit. The lodge has grown with remarkable rapidity, and is fast spreading over the country.

HILDA SPONG'S COMEDY.

"Wanted: A Cook," by Edgar Allan Woolf, is a new comedy playlet Hilda Spong has in readiness for presentation to vaudeville patrons. Miss Spong played a brief engagement in a serious playlet earlier in the season.

Lykens & Levy have the direction of Miss Spong in her latest piece.

MOZART HOUSE UNDER WAY.

Elmira, N. Y., April 16.

Ground was broken this week for the new Mozart theatre. John M. Connelly, president of the Chamber of Commerce, turned the first shovel.

The house will cost $75,000, it is stated, and when finished will have seating capacity of 1,400. It is hoped to have it ready for opening Oct. 1. At this theatre will be located the press bureau for the entire Mozart Circuit under direction of Frank E. Tripp, a local newspaper man.

The above picture is a likeness of BILLY B. VAN in his original conception of Patsy Bolivar. Now playing the Percy G. Williams houses.

A DREAM SHATTERED.

Besides playing their excellent musical act, the Musical Avolos are managers on their own account, which circumstance is the source of many woes to them. Some few months ago the musicians bought a moving picture establishment on Thompson Street, New York, and thereafter spent many happy moments picturing to themselves the substantial income they would draw from the investment during "lay off" days, and other times of commercial stress.

Scarcely had the enterprise started when the densely populated purlius of Thompson Street began to fairly bristle with claimants for a share in the little playhouse. The presumptive owners from whom the Avolos purchased were Italians, three in number, and they presented themselves as the sole proprietors. But when they had been satisfied, there cropped up relatives, blood relatives, relatives by marriage and relatives by adoption unto the sixth generation, all clamoring for satisfaction and currency. From the number of claimants the place must originally have been run on the "community" plan, with all the "Black Hand" members below Fifty-ninth Street financially interested.

The Avolos have finally given up the plan of living in the lap of luxury on their prospective profits, turned the whole business over to their lawyers, and have gone back to vaudeville to support the moving picture show.

MOORE'S SHOW'S LAST WEEK.

"The Talk of New York," the Geo. M. Cohan piece in which Victor Moore has held the boards at the Knickerbocker Theatre for a long run this season, leaves there to-night, and will close its season next week at the Grand Opera House.

The reports of Mr. Moore returning to vaudeville after the legitimate engagement ends were sent to the winds this week when it became known his managers, Cohan & Harris, did not deem his reappearance advisable, inasmuch as the show will take to the road next season, it having played in only two cities thus far.

Offers have been made for Nella Bergen's presence on the vaudeville stage, and Miss Bergen may succumb. She is also a principal in the musical comedy. Miss Bergen has been approached by Pat Casey for the vaudeville attempt.

A. HAMMERSTEIN A PRODUCER.

A. Hammerstein A Producer. Mr. Hammerstein wants those capital letters, for he is or will be a vaudeville production manager when next season rolls around.

There is a number at Proctor's, Albany, this week, Ina Claire, who helped Harry Lauder while the Scotchman was at the New York, which Abie launched into the sea of acts. "The Submarine Girls" will be the next production of the Hammerstein family by way of the younger son.

Mr. Hammerstein says Miss Claire is a success, and that the "girl act" is a sure go. His brother, William, is a manager, and his father, Oscar, is somewhat of a producer himself in his own little way, so Abie is in right.

M. S. Bentham prepared a private entertainment for the Governor of Connecticut and other guests at Martin's last Friday. Eight acts appeared.

BECK'S LEGITIMATE VENTURE UNDER WAY.

The first of the legitimate production, to which Martin Beck recently announced he would devote his attention, will become a reality when Katherine Grey, who attained a considerable vogue in "The Reckoning," at the Lyceum, opens at the Novelty, San Francisco, April 20th.

Miss Grey has been supplied with a repertoire of Clyde Fitch pieces, "The Truth" being the feature. Following the tragic death of Mrs. Clara Bloodgood, Mr. Fitch declared that this piece would not be released for stock for a year, in deference to the memory of the actress. He had, however, previously given the Western rights to Miss Grey. San Francisco was selected as the opening point of the tour, because of the fact that the Western city is Miss Grey's birthplace.

The organization which Miss Grey will head is not a "stock company." It will be billed as Katherine Grey and Her Associate Players." The Orpheum houses along the Circuit may be played for a short season during the summer.

ELTINGE QUITS SKIRTS.

Julian Eltinge in a recent interview stated that next season will positively be his last in female impersonations.

Mr. Eltinge says he has accomplished all he planned to do, and wishes to retire at the height of his career.

Four years ago when just out of college, Eltinge went on the stage merely to travel, "to see the world," as he put it, which was accomplished by him.

His next plan was to buy a country

ELTINGE.

place and go to raising high class French bulls. He did this a few months ago, when he bought the John Henschel estate at Northport, Long Island.

Eltinge has been offered a tour of forty weeks by the United Booking Offices, but will not accept vaudeville time, as he is to appear in a new musical farce dealing with a youth masquerading as a girl in a seminary; it is a "Charley's Aunt" up to date.

"COLONIAL BELLES" REFITTING.

"The Colonial Belles" is playing the Bon Ton, Jersey City, this week. Fields and Wolly joined the organization Monday, and during the week a new first part was put on. At the conclusion of the previous week, played at the Park, Brooklyn, several members of the cast retired.

"$2 GRAFT" STOLEN.

Some one stole the $2 which had been hung up in the offices of the United agency as a horrible example of what might be expected when any one forwards the meagre sum of $2 to an agent as "graft."

Last Sunday, while workmen were tearing out partitions in the suite on the eighth floor of the St. James Building, the "$2 Graft" disappeared. Without respect for the lesson the solitary bill taught, and its probable influence upon any "$2 Grafters" in the booking agency business, the Government's promise to pay was ruthlessly torn from its moorings. The frame containing it and the original letter were left lying upon the floor, which was accepted as an indication that the thief did not despise the lucre while without sentiment for its connection.

The history of the "$2 Grafter" reads like an Arabian Nights tale. Some criticism has been passed that the innocent sender of the money, led on probably by samples of such proceedings she had heard about, should have had to bear the ignominy of having her name posted in a public place in connection with the alleged attempted bribe, but the theory seemed to be it was the principle, and not the intention, which should be exposed to warn others not to attempt bribery—on the $2 plan.

The letter and the $2 were addressed to Al Mayer, of the United Offices, and when the letter, with the money, was first framed and hung upon the wall, Mayer told the following story regarding it:

"One morning while opening my mail I found this letter, and as I opened it, a $2 bill dropped out. Right away I made up my mind to take it in to show Mr. Albee. I stuck the money in the letter, and put it in my outside pocket.

"I forgot all about handing it to Mr. Albee, and didn't think anything more about it until later in the day a fellow 'inside' sent for me and said, 'Have you lost anything?'

"Then he gave me the letter, which I must have pulled or dropped out of my pocket. He said, 'You had better take that in to Mr. Albee,' and I said, 'That was what I was going to do,' and I did."

INDICTMENTS FALL DOWN.

Kansas City, April 16.

As predicted in VARIETY a long time since, nothing will come from the indictment of hundreds of artists playing here for the past six months. The legal proceedings arose from a wave of Sunday agitation. Over $400,000 was demanded and given in bonds for those indicted. Judge W. H. Wallace, in the Criminal Court, the other day practically admitted the futility of proceeding further. None of the artists has been tried. A Grand Jury was held in session for six months hearing the complaints under which the indictments were returned.

The whole affair is termed by the local press as "one of the most stupendous hoaxes ever played in criminal courts."

Richard Crolius has decided to give up his present sketch "Trotter's Troubles." April 27 he will open out of town in a new vehicle involving four people and entitled "Shorty." This will bring him forward in a slang character.

14-MILE JUMPS; TWICE DAILY.

Last week May Ward and Her "Dresden Dolls" played two houses each day, one located in Perth Amboy, and the other at Plainfield, N. J., fourteen miles apart.

Two automobiles carried the act on its double daily journey, Miss Ward appearing at the Majestic, Perth Amboy, at 2:15 and 8:15 P. M., and at the New Plainfield, Plainfield, at 3:20 and 9:20.

Freeman Bernstein, the manager of the act, says it was a strenuous week, with only one accident. During a trip in the evening, one of the girls in the forward machine lost her hat. The driver stopped, and the rear automobile coming up with a rush, made a sharp turn to escape a collision, ditching the entire party, but causing no serious injury.

The girls travelled in stage costumes, and the residents along the route gathered each time against the rail fences to watch the parade. The weather, especially at night, gave no thought to the scantily clad young women, and often the girls appeared in Plainfield, going through their first song with chattering teeth to the accompaniment of the orchestra.

Mr. Freeman claims a million dollars or so might induce him to repeat the experience, but even so, he would insist then that the cash be deposited in plain sight.

HOUSES OPEN ALL SUMMER.

Two or three of the large New York vaudeville houses may remain open all summer. Percy G. Williams' Alhambra will be one. That has a sort of roof-garden attachment, which makes the permanent opening quite likely. Mr. Williams will likewise attempt to play vaudeville at the Orpheum, Brooklyn, all during the warm weather, while the Colonial, if it does close, will not do so until about July 1, it is reported.

The Fifth Avenue, the Keith-Proctor theatre, is listed to be a summer house, continuing through to next season without a break unless weather in the summer months forces its doors to close for lack of patronage.

ARTISTS' STORAGE WAREHOUSE.

Brooks & Clark (Herbert Brooks and John Clark) have opened a storage warehouse at 439 West 31st Street, New York. In addition to the careful handling and attention which will be given to artists' personal effects, baggage etc., the firm is prepared to build all manner of scenery and issue the same from their factory on the premises in accordance with the municipal regulations governing any town. They will either build or repair.

NINE WEEKS' ENGAGEMENT.

The Romany Opera Troupe, augmented up to thirty people, has been engaged to open at Keith's, Boston, for a run of nine weeks commencing June 29. The performance will take up one hour of the regular show. A different opera each week will be sung. The productions will be made by Alexander Bevan.

The Romany Troupe will substitute for the former annual engagement of the Boston Fadettes. That musical organization is now in the West. It has appeared at Keith's Boston, during the summer for some years back.

AN ACT WITH LOCAL TALENT.

The next vaudeville sketch to be produced by Billy Burke will employ "local talent" to the extent of twenty people, and Mr. Burke has, while mathematically inclined, calculating on the Colonel Sellers theory, estimated that "The Strawberry Festival" must prove a great box office attraction in this way.

The sketch was written by Charles Doty, who furnished "The Social Whirl" to the Shuberts. Mr. Doty will be associated with Mr. Burke in the production.

Thirty-five people make up the cast. Of these, fifteen will be carried by the act, among whom are Charles Riegel, Charles Fisher, Flora Finch and Marion Willard as the mainstays.

The other twenty persons necessary will be recruited from the dramatic schools in the cities played. All will have speaking parts, and while nominally "supers," it will afford them an opportunity for regular acting, expected to prove the magnet for admiring relatives and friends, together with their acquaintances, combining to help Mr. Burke along in his admiration for Colonel Sellers.

There will be no singing or dancing, but a brass band will furnish a finale. "The Strawberry Festival" tells a story, and will run thirty minutes. It will be ready for presentation April 27.

CARRILLO GOING HOME.

Immediately after Leo Carrillo's engagement at the Fifty-eighth Street Theatre next week, Mr. Carrillo is going direct to his home in Los Angeles. Mrs. Carrillo will accompany him. The monologist will remain home during the summer, appearing only at the Orpheum in Los Angeles and in San Francisco for two weeks each, coming East next season by playing the Orpheum houses along the route.

For his final appearance this season upon the local stage, Mr. Carrillo will be assisted upon the stage by Ah Ling Soo, the Chinese magician, who will converse with Carrillo in his native tongue upon the stage, Mr. Carrillo evidencing to the audience his knowledge of the Chinese language in that way.

WANTS HIS AUTOS BACK.

J. Arthur Nelson is seeking to recover possession of two automobiles formerly employed in his racing sketch, which appeared for one week only in local vaudeville. It appears from his suit in this State that the property was illegally seized by William Breitmeyer, of Mount Clemons.

Breitmeyer and Nelson were partners in a show called "The Governor's Partner," in which the machines were used. When that piece was retired Nelson secured the autos for the vaudeville piece with Elsie Williams. While the couple were laying off the machines were stored in a New York garage, and taken away from there by Breitmeyer, who came to the city from Michigan for that purpose. Now Nelson wants them back and has brought the matter into court, "for," he complains, "I have a bond which gives me the right to these automobiles. But you can't raise any vast amount of envy, or extract any enjoyment from riding down Broadway on a bond."

M. M. Thiese has signed a three years contract with Willie Cohan, now a member of "The Rollickers" Company.

INSTALL HEBREW LOCAL.

The new local of the Actors' Union, comprising 800 Hebrew variety chorus men and actors, was formally installed on Monday as a member of the Actors' National Protective Union. The ceremony was held in Odd Fellows' Hall, Forsyth Street, New York. David Barath was chosen president; Alex. Cohn vice-president.

MINSTREL RETIRES AFTER THIRTY YEARS.

Pottsville, Pa., April 16.

Charles W. Milton has declared that this week's engagement is his last on the stage. He will retire to his home in Atlanta, Ga., shortly, after thirty years of work behind the footlights, mostly in minstrel organizations. Ill-health is the reason of his retirement.

Thirteen years ago he was almost blinded by the accidental discharge of a blank cartridge near his face during a performance, and his sight has never been wholly restored. He has been doing a blackface monologue lately.

DIVIDING THE EIGHTH FLOOR.

Carpenters, plasterers and bricklayers were at work this week on the eighth floor of the St. James Building, rearranging the office plan.

The artists' room will be 808, which has been the meeting place of the managers to route, up to the time a change in locations of offices was decided upon. A portion of the room will be devoted to women.

Upon Al Sutherland vacating his office, that will be made a bureau of information and for the use of the telephone switchboard.

PILCER SUIT READY.

An action brought by Harry Pilcer against Hurtig & Seamon under an alleged contract with the firm comes up for trial in the Seventh Municipal Court next week. It is for $800.

The young comedian declares that Hurtig & Seamon placed him under contract for five years, promising to put him out at the head of a show. They failed to keep this agreement, says Pilcer, and after waiting in vain for several months he was forced to seek other employment.

NO CONTEST IN ACTOR'S UNION.

Annual elections will be held the first week in May for next year's officers of the Actors' Union. All the present officers are up for re-election. Up to date no rival candidates have put in an appearance. In all probability the single ticket will be chosen unanimously. It is composed of Harry De Veaux, president; William Robbins, vice president; George F. Gallott, treasurer; George W. Reynolds, guardian; Andy Amann, Harry Cowman and William Bettke, trustees, and James Barry, business representative.

ANOTHER PUBLISHER MOVES.

Around May 1st, another music publisher will make tracks for up-town. The Harry Von Tilzer Music Publishing Company has secured a location in Times Square, and will leave West 28th Street on moving day for the new quarters.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Boston, April 15.

Editor VARIETY:

Would you kindly appease the curiosity of a constant (non-professional) reader of your paper by informing what the much used "Billy Inman" expression implies.

In one of your issues you used it as "Hey, Billy Inman," and again in VARIETY of April 4, "As 'Billy Inman' says," etc.

If an answer through your Artists' Forum column is permissible, it would be greatly appreciated. *F. L. Shaw.*

[Billy Inman is a human being, good looking, rather stout, of medium build, reported to be a good actor, and generally working at his trade—but a teller of notoriously poor stories; so bad, in fact, it does not seem possible anything could be worse. Mr. Inman was the first in late years to sit around the camp-fire or electric lights at night, and with a serious mien proceed to set forth what he previously describes as "the greatest story I ever heard," inflicting upon his listeners a tale without a point, while a few "cappers" about laugh uproariously, insisting Mr. Inman shall repeat it, which he does several times until the surrounding crowd dwindles one by one with intense looks of disgust. Since we believe nothing could be worse than Billy Inman's stories, his name is sometimes used for comparison to fully set forth the merit of the allusion. Mr. Inman doesn't object, and although he has (not yet) became internationally famous, that is because Billy has never been to Europe—but he is at Coney Island, and that will bring him into contact with several foreigners this summer.—Ed.]

En Route, April 13.

Editor VARIETY:

In last week's VARIETY I see that a certain Charles Van is looking for another gentleman by the same name.

There is another Charles Van in "The Three Troubadours," a vaudeville act.

Albert B. Hayes.

Brooklyn, April 11.

Editor VARIETY:

Kindly find room for the following answer to Rawls and Von Kaufman. I produced a condensed version of "Handy-Andy" with my brother in the olio of Austin & Lane's Minstrels, season 1902-1903; also doing second addition "ends," known then as the "Famous Bros. Goforth."

I not only claim the right to the above mentioned as I am now producing in vaudeville, but I positively have the right to use my own material and original version.

I defy Rawls or anyone else to prove that I ever saw him work, or ever saw his act.

Earl Goforth.
(Goforth and Doyle.)

Chicago, April 12.

Editor VARIETY:

I take great pleasure in reading VARIETY every week. But there is always one thing that goes against my grain—your "Artists' Forum" page. That seems to be devoted entirely to the use of the "hammer" and "big stick." I know you only publish what you receive, but it seems to me if the "anvil chorus" would, instead of a continual diet of "lemons," hand us a "peach" now and then, it would be better for us all.

Believing that you will give this space, I wish to say since entering vaudeville six weeks ago, that in all my experience of 23 years in the theatrical business, I have never met with more courteous treatment and respect than I have in this time. And I am not a "big potato" either. Just a plain, hard-working actor, who believes in doing good work and always being a gentleman. *Walter Sanford.*

(Walter Sanford and Company; Sensational Sketch Artists.)

New York, April 14.

Editor VARIETY:

I regret to say in my last letter re old-time cyclists I neglected to mention my old friend John W. World, of World and Kingston, who many years ago did a cycle act with his sister under the name of Venus and Adonis.

I regret I have used so much of your space on this discussion, which, as far as I am concerned is closed.

W. E. Ritchie.

PLAYING A PIECE BACKWARDS.

The Friars are doing their utmost to prepare novelties for their festival at the New York Theatre on Thursday afternoon, May 14. One feature will be unique, it never having been done before in the history of the stage. A familiar scene from a standard play will be presented to all intents and purposes upside down. The action will be retrogressive, the last line being spoken first and leading from the usual climax backwards to the beginning of the scene.

This burlesque will be offered by Bijou Fernandez and William L. Abingdon. They will give the scene seriously, merely reversing the action and the dialogue, the latter being reversed sentence for sentence. It will give either the balcony scene from "Romeo and Juliet" or the kissing scene between Master Modus and Helen, from Sheridan Knowles' "The Hunchback."

Clara Lipman expects to make her only appearance on the stage this season at the festival, in a one-act play with Louis Mann.

COURT FIXES PUBLISHER'S RIGHTS.

Under a Supreme Court order Witmark & Sons, the music publishers, have been restrained from publishing or selling the music of "The Rose Girl," the rights to which have been in contest. Harry Von Tilzer, through House, Grossman & Vorhaus, applied for the restraining order, claiming that the author had granted the publication rights to him. The court decided for Von Tilzer. The suit was a friendly one, brought to determine which firm properly should publish the music.

May Boley is doing a monologue on the Orpheum Circuit.

WANT DAMAGES FOR EJECTION.

Brooks and Vedder, the vaudeville team, are plaintiffs in a damage suit against the Southern Pacific Railroad, caused by their ejection from a passenger train on that company's lines near Reno, Nev.

The players, through their attorneys, House, Grossman & Vorhaus, set forth that they purchaser two first class tickets from Reno, Nev., to another point on the Southern Pacific. They got aboard the first train going to their destination, and discovered that it was a full parlor car train, while they held no chair coupons. No one had notified them that there was no day coach on the train.

They refused to pay an extra fee for the trip and the train was stopped about five miles out of Reno while they were summarily put off and forced to walk back.

The suit is for $10,000 each. It will be argued in New York, where the artists have residence.

"GAME" BREAKS UP REHEARSAL.

The Entertainment Committee for the annual benefit of the Actors' Union is putting on a first part for Saturday night's (April 25) show at the Grand Central Palace. Rehearsals were called for Tuesday afternoon of this week. The director of rehearsals was deeply puzzled when about noon the different members of the cast began calling him up on the telephone and begging off on a wide variety of excuses. Illness, important engagement, "called out of town" and all the other stock excuses fairly poured into Union headquarters, until about 1 o'clock a gruff voice came over the 'phone saying:

"Nothing doing on the rehearsal to-day. Why? Going to the American League grounds t' see the opening."

"Oh, piffle," murmured the Entertainment Committee as one man and thereupon reached for their hats. They were presently seen hotfooting it across Union Square in the direction of the Sixth Avenue Elevated.

CLAIM MARIE LLOYD'S MUSIC.

Hearing was had yesterday in the Supreme Court of this State yesterday on the application of Francis, Day & Hunter for an injunction restraining Jos. W. Stern & Co. from publishing the songs sung over here recently by Marie Lloyd. The suit was brought some time ago, but has been delayed while certain depositions were made in London and sent here.

Shortly after Miss Lloyd's arrival in this country she designated the Stern company as the publisher of her songs. Francis, Day & Hunter, however, went on selling these same songs, claiming an understanding with Miss Lloyd, under which they were to hold an interest in the American rights of the music.

Miss Lloyd asserted on the other hand that she had reserved the right in this case to designate her own music publisher in the United States.

A vast amount of testimony was placed before the court yesterday, House, Grossman & Vorhaus appearing for the English firm.

The Constantine Sisters expect to play a few weeks commencing sometime in June. M. S. Bentham will secure the time.

MANAGER SKIPS.

Rock Island, Ill., April 16.

After the last performance Sunday night at the Family, S. A. Lewinsohn, the manager, fled the town, without paying any salaries then due.

Lewinsohn has not enjoyed the regard of artists playing the house since reaching here. He had exhausted his credit in the town, and his leaving was probably the only alternative.

He had been noted for questionable practices, and the frequent cancellation by Lewinsohn of acts booked after the second show was rapidly bringing him into disrepute. H. Sodini, who owns the theatre, claims ignorance of Lewinsohn's tactics and reputation. Sodini is a manager himself.

The artists are playing out the show this week under the commonwealth plan.

CHEAP SCENIC ARTISTS ABROAD.

Chicago, April 16.

Edward Biedermann, the studio manager of Daniels' Scenic Studios, in the Chicago Opera House building, has returned from a four months' inspection trip abroad, during which he visited every large theatre and scenic studio on the other side.

A condition Mr. Biedermann found across the pond, which struck him as peculiar in connection with scenic artists, was that some, who have been with the same studios for from twenty-five to thirty-five years, receive no more than $50 monthly. In Europe all scenery is painted on the floor, as drops less than seventy feet in height are seldom required.

Mr. Biedermann returned with an extensive collection of valuable studies in sketches, photographs, etc., gathered by him while touring. He will make practical use of any information gained of foreign methods in the output of the Daniels' studios for next season. This concern has become a large producer of scenic equipment for vaudeville as well as the legitimate.

CARL LOTHROP MARRIES.

So many things happen in Hoboken, you know, the news of Carl Lothrop and Lelia Taylor having been married there last week had not reached the St. James Building up to the hour of going to press.

Mr. Lothrop is manager of Keith's, Boston. On Wednesday evening, April 8, he, with Miss Taylor, formerly of Worden and Taylor, stepped aboard a D., L. & W. ferryboat, telling the driver to stop at the Phoebe Snow starting place.

Then they came back to the Knickerbocker Hotel and celebrated. The vaudevillians use the other side of Broadway, and the newly married couple escaped detection.

AN UNDISCOVERED PA. TOWN.

Norristown, Pa., April 16.

Norristown shoves itself into the vaudeville map commencing next Monday. Someone down here with a name which can not be spelled correctly without rehearsal opens a new theatre, called The Garrick, next Monday, with a variety show.

W. S. Cleveland of New York will book the seven acts and pictures. Prices will slide down from fifty cents. Capacity, 1,200.

CIRCUS NEWS.

The Pacheo Troupe has signed with Ringling Brothers for the season.

Ray Bottomley has left the aerial troupe of that name and will go with the Lukens.

George V. Connors, manager of the Buffalo Bill privileges and side shows, arrived at headquarters this week from his winter home in Chillicothe.

Michael Coyle, railroad contractor for the Buffalo Bill show, returned to the city Monday, after a short trip signing up the immediate future railroad contracts.

Dollie and Fred Ledgett open at the Hippodrome on April 27 for four weeks in an equestrian act. The Hippodrome will probably close its season on Decoration Day.

Gil Robinson leaves the city Saturday to attend a directors' meeting in Cincinnati. He will remain over to witness the opening of the John Robinson Shows in Cincinnati April 27.

Frank A. Ogden, who claims to be the youngest bandmaster in the circus ring, will have charge of the musicians this season with Fry's Roman Circus. It opens at Johnstown, Pa., April 24.

Johnnie Ludlow, who has been a clown for forty years, and for fifty years connected with circuses, has assumed charge of the press department with the Robinson Shows, with which he has been associated for years.

The Geo. Bonhair Troupe sailed from Cherbourg (France) on March 27 to join Brown's Circus in South America. The act was booked by Marinelli, taking the place of Hassen Ben Ali's Arabs, who were expected, but did not go.

It was decided this week that the Leamy Ladies, the feature aerial act with the Barnum & Bailey Circus, would travel with the show throughout the season. The engagement was originally made for the Garden run only.

The Dick Bell circus closed this week in the Orrin Theatre, Mexico, on account of the strict observance of the church days in that country. It will reopen Monday with a partly new show. Morrello Brothers have joined.

London, March 28.

Frank Brown sailed yesterday for Buenos Aires (S. A.) with a large company, including The Clark Family of riders, The Tiller Troupe of dancers, Doran Brothers, comedy bar and diabolo experts, etc. Mr. Brown has again taken the Teatro San Martino, after a season at which it is understood he will tour with his circus through Argentina and Chili.

Lester Murray began on Monday the task of billing New York for the opening of the Buffalo Bill Show at Madison Square Garden next Tuesday. Up until Thursday only special bills were put up, but on that day the Barnum & Bailey paper became "dead," and forty of the show's own bill posters were turned loose on the town to cover it up with Col. Cody lithos. A bill room was established in 21st Street.

France Reed and Frank Davis took possession of their recent purchase in Portsmouth, Va., this week, and began getting the show in shape for opening April 23 in that town. Both promoters have declared themselves delighted with their venture, claiming one of the best one-ring outfits in the States. Davis has already started the advance work. Reed will remain with the show, which will travel on the rails, holding to the Atlantic seaboard territory.

Frank A. Robbins has again shifted his plans for the coming Summer. The new arrangement contemplates a union with Sawtelle, the combined show opening in Passaic, N. J., April 26. The outfit will travel on the rails, being transported in eight cars. The corporation which formerly operated the Robbins property dissolved recently, some of the equipment being purchased by Eddie Arlington for use with the "101 Ranch" Wild West exhibition. Sawtelle has been running a wagon show.

Several acts arrived in New York this week from Mexico City, where they closed with the Dick Bell Circus. Among the number were the Bottomley Troupe, Holman Brothers, and Melrose, the rider. Just before their departure the show people became involved in the Mexican equivalent of a "hey Rube" row with natives and as a result Ray Bottomley, the Holmans and Melrose spent ninety-six hours languishing in a Mexican dungeon. But the time they spent wasn't a marker besides the money they spent to release themselves.

Wilkes-Barre, April 16.

A Ringling agent has visited the city, and while here signed a contract for one of the Ringling Brothers' shows to play May 25, but it has not been learned yet whether it is the firm's circus now at the Coliseum, Chicago, or the Barnum-Bailey show at the Garden, New York. The Barnum-Bailey circus is going to work westward, perhaps as far as the Coast, so that show is expected by the natives.

Agents for Ringling Brothers' own show have been reported in other Pennsylvania points this week, indicating that the Baraboo outfit will be seen in that territory.

The Barnum-Bailey Circus is leaving the Madison Square Garden to-night, with the Ringling Brothers, its new owners, marked as showmen of astuteness. Even those who did not just fall in with the policy of the "Big Show" under the Ringling management, as evidenced by the first performance at the Garden, have changed their minds, and now do not hesitate to say the Ringlings used very long heads in coming into New York under the existing general depression as they did. With the amusement world crying in sheer despair over the poor conditions prevailing in and out of New York, the Barnum & Bailey Circus is leaving the Garden a winner.

Buffalo Bill's Wild West will come down from Bridgeport late to-night (Saturday), and begin moving into the Garden after the circus has moved out. Rehearsals of the Wild West have been going forward at Bridgeport during the past week, under the personal supervision of Col. Cody and Johnny Baker, equestrian director of the show. On Monday evening there will be a full-dress rehearsal, and on Tuesday evening, April 21, will come the inauguration of Col. Cody's three weeks' engagement, preceding a road tour for the Wild West, which will practically include every section of the country. Two special scenic features have been prepared for the Garden engagement only. A mountain avalanche and a prairie fire will be seen for the first time in any arena. So stupendous and difficult of operation are these two features that it will be impossible to transport them for production upon the road, and in their place "The Great Train Hold-Up" will be substituted. After leaving the Garden the exhibition will, therefore, be practically the same as last season, and the show will travel through all new territory, with the exception of a very few dates in the East. "Football on horseback" will be a new and permanent feature with this season's show, and will be seen at the Garden for the first time in any arena. Other prominent factors will be Ray Thompson's Trained Western Range Horses, including "Joe Bailey" and "Irma G.," two marvelously trained equines; Devlin's Zouaves, A Holiday at "T-E" Ranch, Orapesso, with his lariat throwing Mexicans, troops of Cossacks, bucking broncos and scores of rough riders of all nations.

Last Sunday (April 12) was the fourth birthday of the New York Hippodrome. Following the Saturday night performance, the company had a reunion on the stage. The notables were the quartet, who in four seasons have never missed a performance or a rehearsal, or been late. These were Adele Arnold, Emma Warren, Harry Cluett and Frank Miller. Out of the company of 420 people there were forty-three members of the original company—chorus men and women—who started with the Hippodrome when it opened and are still connected with the organization. These are Sam Baker, Harry Cluett, Chris Lange, Robert Minor, Frank Miller, Harry Rolland, Bertha Cookson, Anna Courtney, Maud England, Belle McLean, Catherine May, Edith Wiltshire, Grace Williams, Amy Wogner, Caroline Wier, Florence Antoine, Adele Arnold, Jennie Bailey, Mabel Bliss, Mildred Belmont, Georgie Dix, Juanita Davis, Hattie D'Orsell, Ethel Earling, Albertine Holt, E. Lange, Alice Lyon, Mabel Mitchell, Josephine Le Roy, Maud Kimball, Mabel McKean, Eugenie Omena, Nellie Ormond, Angelina Pessione, Marion Pardue, Frances Ross, Emma Warren and Helen Raymond. Eight productions have been made at "The Hip" since it opened, and to each there has been a new ballet with elaborate settings. The big cycloramic drop which half encircles the stage has been renewed four times. It is 90x180 feet, and over one ton of color was used every time it was repainted. The grass mats have been replaced eight times, at a cost of $24,000. These are the largest stage coverings in the world. Each mat is almost an acre in dimension. Over two tons of paper have been used in the property department. Sixteen ground cloths have been used in the last four seasons, each 100x140 feet, and costing $1,100. The purchasing department shows that 130,000 electric bulbs have been bought and used throughout the big theatre. Monday night marked the entrance of another season, the Hippodrome orchestra, under the direction of Manuel Klein, playing a potpourri of melodies from past productions. The faithful quartet, who never missed a performance or a rehearsal, were entertained in a box as the guests of the management. It was the first show at the Hippodrome they had ever seen from "the front."

The revival of the parade feature in the Barnum & Bailey Circus this season is going to be closely watched. There has been a great deal of idle discussion over this portion of a circus. For the past two seasons, acting under the instructions of the late James A. Bailey three years ago, the parade has been abandoned by the "Big Show." Mr. Bailey was looked upon as a great showman. He had studied all sides of the parade question, with years' of experience to guide him, and finally decided the additional cost the parade entailed was not equal to its drawing power. Mr. Bailey said that while the parade attracted the ruralites, with their families, after the procession they returned home without paying to see the performance. This point of view is disputed by many circusmen, who claim the parade acts as a great magnet for the country people, and once in town with their children, go to the show. However, it seems to be the opinion that with the lapse of two years without the morning trip of the glittering paraphernalia through the streets, an added impetus will be given to the B.-B. show this season from it. An impression seems to prevail that should the Ringling Brothers be satisfied with results from it this season, they may alternate yearly with the parade, removing it next year, reinstalling it next, and so on. One difficulty with a circus parade just now is to secure good drivers. Most are steering automobiles at a lucrative salary. An objection to the parade is always set up by the artist in the circus. The artist and particularly the foreigner, more especially so if a "parade" is an unknown quantity to him, dislikes the feature of horse-back riding necessary to his appearance in the line. He is in the saddle during the parade; at the opening of both performances (in the grand march), and quite often is tickled beyond expression to find he can travel the three or four miles from the railroad yards to the lot without exercising his feet, though he must ride. Sometimes, and it is not exceptional by any means, a foreign artist never interviewed a saddle until he struck the big tent. The women of the acts take part also, and file as many objections. For the coming season, through the sudden decision of the parade's reoccurrence, with contracts out not calling for parade appearance, the Ringling Brothers have adjusted everything satisfactorily to the acts with the "Big Show," it is understood. The situation was explained to the artists, and the managers asked for a middling co-operation, which was at once met by the acts in the same spirit.

MOVING PICTURE NEWS AND REVIEWS

SUMMER FIGHT AGAINST PICTURES.

Chester, Pa., April 16.

The closing of the Family has been announced for Saturday night. The railroad strike, which has occasioned several riots and has paralyzed business for ten days, is the reason.

On Monday Boom & D'Esta, the proprietors of the place, will commence a campaign against the numerous picture places, which, they believe, have affected business at the Family. They propose to offer a picture show of six reels, changed three times a week and running from 8 A. M. until 10:30 P. M.

They have arranged to take the entire service of The Unique Theatre in New York, playing the new film subjects only two days after their New York showing. The reels will be shipped here by special messenger Wednesday, Friday and Monday mornings, as soon as The Unique has finished with them. Two or three illustrated songs are depended upon to lengthen the show out into two hours.

An orchestra of three pieces will work effects. The admission will be 5 cents up until 7 o'clock in the evening. After that the choice orchestra seats will command 10 cents, the rest of the house being 5 cents.

There are now six moving picture shows here. Boom & D'Esta believe that they can cut into that business during the summer, and hope that by the arrival of autumn and the return of vaudeville to the house, the Chester theatre-goers will have become so surfeited with moving pictures that they will turn again to vaudeville at the Family.

DEVELOPED PICTURES ON TRAIN.

London, April 4.

The exclusive pictures of the Grand National are about the best thing in that line ever done, twenty cameras being stationed around the track, and the race shown from start to finish on the developed films.

Operating saloons were on the train from Liverpool, and the race was shown at the Alhambra a few hours after it was run.

CROWDS AT METROPOLIS.

The crowds flocking to the moving picture shows given at the Hurtig & Seamon's Metropolis Theatre in the Bronx last Sunday are reported to have required police assistance to handle.

Pictures but lately became the policy there on the Sabbath, vaudeville having formerly composed the Sunday concerts.

QUARTET OF THEATRES TURN.

Cincinnati, April 16.

With the close of the regular season moving pictures will be run at the Lyric, People's, Heuck's Opera House and Lyceum theatres by Col. James E. Fennessy and associates.

Negotiations are now pending between Daniel Bauer, proprietor of the Majestic, and the owner of another downtown theatre, whereby Mr. Bauer is to secure control of the theatre during the off-season for a moving picture and vaudeville house.

$90,000 FIRE LOSS.

Worcester, April 16.

The Gorden Brothers, who control a number of picture houses, had a loss of $90,000 in a new house and stock, which were destroyed in the Chelsea fire.

INCREASED PRODUCTION.

In response to an almost hysterical demand from exhibitors for more new material, all the film producers are figuring on increasing their facilities. The Vitagraph company has already doubled its output, turning out two films of approximately 1,000 feet weekly, instead of one. The Biograph company is also at work installing apparatus which will give it facilities for similar increase.

This is one move to correct a serious condition in the exhibition field. In towns where there are two first class pictures houses offering three changes a week of brand new subjects (from the Edison licensees), both are forced to offer the same show, because of lack of material, just as the Union Square Theatre and the Unique (New York) are doing. It is hoped that with increased production of all the manufacturers, this condition may be overcome.

PICTURES UNDER CANVAS.

O. T. Crawford, the film renter and moving picture exhibitor, is putting out a big travelling picture show under a white top. The enterprise opened in St. Louis, Monday, playing there four days. The outfit consists of a central tent, where the main exhibition is given, and several side show tents.

A brass band is part of the organization, as well as a male quartet, which is introduced to sing the illustrated songs. According to Crawford's announcement, the show will carry along its own electric lighting plant and during warm weather current will be used to operate an elaborate equipment of electric fans. A daily parade will be given at noon.

"AD" CAUSES TROUBLE.

An advertisement in VARIETY, in the paper for the past six months, caused considerable trouble to the Electrograph Company last week.

The Electrograph Company is a member of the Film Service Association. The advertisement stated it was the agent for Gaumont's American films, and listed "The Persevering Lover," a Gaumont production, as on sale.

The company was called upon for an explanation, when it developed F. Beck, of the company, had ordered the advertisement for six months before his concern became a corporation, and had also ordered a cancellation, which the paper declined to accept, no reason being given.

A question arising between the advertiser and VARIETY, the advertisement continued each week without change of copy until following the recent division in the moving picture business, a member of the association was advertising as an agent for an opposition concern. Explanations cleared the matter up.

"Christmas Eve Tragedy."
Manhattan.

A few like "Christmas Eve" (Pathe Freres) exhibited around here, and no one would enter a complaint if a censorship ruled picture subjects hereafter. The entire life, and objectionable portion, of the series occurs in the last moment or two. Up to then it drags along wearily, with no action. A sailor leaves his wife, who mourns over his absence, but finds enjoyment and forgetfullness in flirting with a teamster, who she meets while trundling some meal to a mill. He assists her for a short distance on the journey, and she coquettes with him in the doorway of the mill, returning home after evidently making an engagement for the same evening with her newly-found. Evening is shown; also a church chapel, while a minight dance around a camp fire indulged in by a crowd of both sexes follows. The picture then jumps to "The Next Morning" (as per sign) when the teamster is assisting the young woman into his dray cart, in which they drive up to her small, squalid hut. They enter, and another shift in the reel brings back the sailor-husband unexpectedly. Carrying the net over his shoulder, the fisherman walks home; discovers the cart outside his door; has his suspicions aroused, and as he bursts in, the cartman escapes from an upper window, so quickly it is easily believable that is where he was when the husband entered. In small houses, parlors are not contained on the upper floor. The driver jumps into his cart, pursued by the husband, who finally catches and beats him insensible. With the man unconscious inside the cart, he backs it, together with the horse, up to the edge of a deep declivity, filled with rocks and abutting from the ocean. The audience is shown the highly edifying and "educational" view of that poor animal being dragged backwards over the rocks, until it doubles up at the bottom, when the light is mercifully turned off. No one cared about the man inside. He could not be seen, but the killing of the horse in the heartless manner it was done was pitable, and what is more, there is no doubt but that an animal was sacrificed in this way for the sake of the series. The picture is both suggestive and repulsive. It is as well conceived for children as an interior view of a slaughter house would be. *Sime.*

"Scenes in Shanghai."
Unique.

When one considers that "travel books" command a staple demand in the book trade, it is curious that there are no more pictures of this sort than there are. When presented as this one is they have a big educational value, which is capable of enhancement by a lecture. This series shows scenes in the crowded sections of the Chinese town. Interest is held easily by the bustling crowds, the quaint natives being shown in their crowded streets and market places. Scenes in the rice fields and snapshots of the curiously primitive farming methods give the reel oddity.

Rush.

"Travels of a Flea."
6 Mins.
Manhattan.

Pathe-Freres have turned out "Travels of a Flea" for comedy, and it is comedy—just once. Thereafter and through all following scenes, including a chase, it becomes a repetition. A trainer of a flea circus loses one of his insects. The passage of that flea from person to person, with the subsequent twisting and squirming of the new possessor each time, is the comedy, all joining in the chase which the trainer leads to discover his star performer, which he eventually does. The fun in the idea is totally exhausted when the gyrations of the first person ceased. This appeared to have been appreciated by the announcer at the Manhattan, who injected some funmaking of his own by dubbing the various people in the pictures with the names of prominent professionals, commencing with Victor Moore, and concluding with Fay Templeton. The announcer's comments were greatly enjoyed by the house staff especially, but "Travels of a Flea" has not a long road ahead.

Sime.

"Count of No Account."
Unique.

An idea that has been worked into and out of the newspaper comic supplements is here dragged into action. The story has to do with a tramp's masquerade as a nobleman, and his attempt to win the hand of an heiress who advertises for a titled husband. The reel is mechanically well enough done. Two "hoboes" are first shown reading a newspaper in the park. They see the advertisement, hold up a real count and his companion, take away their clothes, and then present themselves before the heiress, who does not look the part by a wide margin. The heiress entertains them at luncheon, but during her momentary absence from the room the pair get into a fight, tear off each other's clothes and, disclose their ragged condition. A chase follows, ending in a short spurt over the housetops with a final fall through the skylight of a station house. Pretty much everything in the reel has been done before and the subject is too familiar to hold the essential quality of surprise that should go with a comedy film. *Rush.*

"Olla-Podrida."
Pictorial-Musical Melange.
4 hours; company of 20.
Arcade, Newark, N. J.

One of the greatest picture novelties occurred April 10. A company of twenty vocalists assisted. Manager Mumford of the Arcade is responsible for the pictorial-musical melange, as it originated in his fertile brain. Briefly, the idea of "Olla-Podrida" was the bunching together of all the shows given throughout the week into one four-hour performance. Fifteen reels of up-to-date film; twenty different songs and twenty-five musical selections are employed. The pictures are run off without titles; the songs are sung and music played in the same way, making it a very novel entertainment. To further the scheme, the closing picture was shown upside down. The large audience enjoyed the performance throughout.

Joe O'Bryan.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"The Love Waltz," Fifth Avenue.
William Abingdon and Bijou Fernandez, Colonial.
Marie Dressler, Colonial.
Georgia Caine, Hammerstein's.
Four Mortons, 125th Street.
De Haven and Sidney (New Act), Hammerstein's.
Flavia Acaro, Alhambra.
Okito Family, Fifty-eighth Street.
Byrd and Vance, Pastor's.
DeVera and Wilson, Pastor's.
Dick and Barney Ferguson, Pastor's.

NEW ACTS OF THE WEEK

Laura Burt, Henry Stanford and Co. (1).
"The Order of the Bath" (Comedy).
20 Mins.; Full Stage.
Pastor's.

Whatever may be said of "The Order of the Bath," the place of action will have to be conceded original. It all happens in a bathroom. Sounds rather "blue," doesn't it. But don't be frightended; it isn't at all. It's just a bright little playlet with several novel bits besides the scene wherein the plot is laid. Mildred Chipperfield (Laura Burt) and Capt. Lanticern (Henry Stanford) are guests at Lady Mintern's country house in Wales. Mildred before retiring enters the bathroom in a rather neglige outfit to take a dip. She neglects to lock the door, and the Capt., also of cleanly habits, butts into the room and slams the door before he is aware of the woman's presence. She, as any real lady would, of course, orders him from the room, but in slamming the door a safety lock springs into place. Neither knows the combination, and their position becomes strained. Several different ways of escaping are suggested but to no avail. Finally the lights are turned off, leaving the couple in utter darkness. The Captain manages to scrape up a few matches, and while he holds the lights until they burn out one after another, he professes his love to Mildred and is accepted with alacrity. There is much that is funny in the sketch. The idea of the couple sitting on the edge of a bath tub, making love while the man keeps a small light going, is a scream in itself. It would be worth while trying to make the finish in absolute darkness after the last match has burned out. It would be new and in keeping with the rest of the offering. Miss Burt looks very well, and when content to overcome emotionalism does very well. She might dress the part more becomingly. Mr. Stanford as the Captain does the conventional slow-speaking stage Englishman to a nicety. Elizabeth Paterson is satisfactory in a small part.

Dash.

Ethel Levey.
Songs and dances.
14 Mins.; One.
Fifty-eighth Street.

Three songs—without the assistance of a "plant," by the way—and a bit of her inimitable dancing, were all that Miss Levey needed to establish herself in the good graces of the East Siders this week upon her vaudeville reappearance. She left "Nearly a Hero" at the Casino Saturday night, and stepped back into her established niche in the varieties immediately. This time Miss Levey affects brown in a rather heavy shade worked up into a frock of characteristically odd and wondrous construction. Her voice has improved amazingly since her last vaudeville appearance and her songs went extremely well. *Rush.*

Zelie de Lussan.
Operatic.
17 Mins.; Two.
Colonial.

Direct from a lengthy tour over the vaudeville circuits West, Zelie de Lussan appears for the first time in New York vaudeville at the Colonial this week, and easily succeeds in pleasing her audiences, quite an achievement in the city where she registered her fame as the Carmen who stands second to Calve only. Accompanied by her husband at the piano, the grand opera prima donna sang four or five selections, mostly new to vaudeville, and all enthusiastically received. In one or two where the lyrics were important, having comedy concealed in or about them, Mme. de Lussan, with her sweet mezzo soprano voice and perfect enunciation, seemed to hold her auditors enthralled while rendering the numbers. No restlessness or shifting about made itself heard or felt. "La Paloma" greatly amused, the operatic star acting as well as singing it, while a "Spring" song lent opportunity for her vocal brilliancy to assert itself. Barring a slight flaw in her very highest notes, Mme. de Lussan was in perfect voice, and as perfectly gowned. With a larger audience, what was a hearty reception would have become an ovation.

Sime.

Sydney Booth and Company (2).
Without Permission (Comedy).
15 Mins.; Full Stage.
Keeney's.

Although the billing reads "Sydney Booth and Company" it is Doris Hardy, as Anna, the maid, who is the real principal. Mr. Mason (Sydney Booth) tells his wife he is going to Boston on business. The wife, who does not appear in the sketch, takes advantage of her husband's absence and goes to a masked ball. Anna (Doris Hardy) also decides to take a little advantage, and arranges a supper for her sweetheart, Joseph (Edward B. McGuinness). During the preparations Mr. Mason returns and asks to see his wife. The maid, to shield her mistress, tries in every way possible to prevent Mr. Mason from entering his wife's room. She finally tells Mason it is her love for him that prompts the desire to keep him from his wife. The man "falls" for the good looking maid, and starts a little love on the side, during which Joseph butts in and opens up a row. Anna tells him the whys and wherefores. Mason overhears, and throws them both out, which leaves the sketch in a rather unfinished condition. Miss Hardy looks very well as the maid and, aside from an awkwardness about her feet, does nicely. Mr. Booth plays fairly well at times, but for the most part his work does not satisfy. Mr. McGuinness doesn't do much with a minor role. The sketch isn't above the ordinary.

Dash.

Mr. and Mrs. Jimmy Barry and Co. (1).
"At Hensfoot Corners" (Comedy).
17 Mins.; Four (Exterior; Special Set: 10); One (7).
Colonial.

The new sketch of Mr. and Mrs. Jimmy Barry, written by Mr. Barry, has been played all season by them away from New York. It is here for the first time at the Colonial. Other than the rural character assumed by Mr. Barry, there is no vestige of the former act clinging to this piece. It consists for a great part of cross-fire talk, with Barry handling all the points made between him and Mrs. Barry. The points are mostly aimed at New York, and it might be imagined that they are far better accepted outside the city than in, where each New Yorker is not sure whether to laugh or frown at a "roast" upon his home town. Most of the dialogue has been brightly written, but Mr. Barry was ever funny in his country bumpkin character. For the closing in "one," he has two new songs. One, a medley of song titles intertwined into a parody on "Marching Through Georgia," is a gem. The new member, William H. Barry, did very well in a small part, and Mrs. Barry occupied her usual role of "feeder." The act is well and prettily staged. "At Hensfoot Corners" is preferable to the previous comedy playlet in use for so long. *Sime.*

Queen and Ross.
Acrobatics and Dancing.
12 Mins.; Full Stage.
Keeney's.

Queen and Ross open the show at Keeney's this week, and make a first rate number for the place. With very slight revision, the pair could hold down the same position on almost any bill. Dancing and acrobatics comprise the main portion of the specialty, and as long as the couple stick in this field they are successful. There is a song and some talk also. The talk should be done away with immediately. It would be better to work the whole act in pantomime. The woman looks well, dances nicely, and is a good acrobat. Her partner is equally proficient in the same departments. They make an acrobatic dancing act above the usual run, and should frame their offering along these lines entirely. *Dash.*

Three Sisters Florence.
Songs and Dances.
14 Mins.; Full Stage.
Keeney's.

The Florence Sisters are an American act, although they could easily pass for a foreign turn. The girls show several dances with a pretty change of costume for each. The dances are all more or less similar. Their greatest want is variety. The dancing shown is of a good quality, but it becomes rather monotonous through repetition. The girls look well, although one is a trifle heavy for this style of work. A better finish than the tambourine playing should be thought out. The act will cause no great amount of enthusiasm on this side. *Dash.*

Six Musical Nosses.
"In Old Seville." (Musical Novelty).
16 Mins.; Full Stage; Close in One.
Fifty-eighth Street.

The Nosses, always a capable musical organization, are here presented in a characteristic Rolfe arrangement—a picturesque background as a setting for a strictly musical number. The beauty of the Rolfe system is that while the acts produced under it are surrounded with interesting incidentals, the main business of producing good music is never interfered with. It is so in "In Old Seville." The stage is set with elaborate hangings, drops and arches, to show a pretty scene in the Spanish town, and the five musicians, together with the sixth member, a dancing and singing girl, dress "in the picture." There's the end of the title. For the rest they do a straight musical act. A song and incidental dance are given at the opening with stringed accompaniment by the quintet. Saxaphones come next, followed by a violin trio, and the principals finish in one after a change to military dress with cornet and trombone ensemble. Pretty, soft light effects add to the picturesqueness of the number, and the music is uniformly excellent. *Rush.*

Majestic Quartet.
Musical.
14 Mins.; One.
Keeney's.

The quartet open in much the same manner that the general run of singing fours do with a "Rah, Rah, We Love Our Dear Old College" number, which shows the four possessed of fairly good singing voices, although the harmony was not all it should be. The men add variety to their specialty through accompanying themselves on string instruments. Two selections were rendered in this manner the first, "Morning, Cy," being the best the four put forth, while the other, a baritone solo, should be dropped without further comment. The playing on the banjos, if it can be worked up, should give the quartet a better finish than the one now in use. The playing on the instruments will have to be improved greatly before this can be done. The selection now rendered sounded more like a cornet solo than anything else. The banjos could be barely heard in the middle of the house. The men dress neatly in sack suits of a stylish cut and make a good appearance. Experience and practice should make a pleasing specialty of the number. *Dash.*

Clifford and Raldin.
Travesty.
15 Mins.; Full Stage.
Pastor's.

Travestied mel-drama has been about done to death in the varieties of late, and unless it is of a very superior quality is apt to meet with no great amount of warmth. Clifford and Raldin offer nothing that is new in "The Stranded Actor." It is the old story of the old-school actor meeting a tramp, pressing him into service to give a show. The usual routine of talk and business is run through. It is not funny or particularly well handled. The man who plays the actor is rather inclined to amateurishness, and the tramp is too gentle for a son of the road. The offering was received mildly. *Dash.*

Adele Ritchie.
Songs.
19 Mins.; One.
Hammerstein's.

Springtime usually brings Adele Ritchie into vaudeville, and the weather this year has not overlooked the "late star of 'Fascinating Flora.'" The program calls Miss Ritchie the "late star." She was on time, though, at Hammerstein's, appearing at 9:07, remaining nineteen minutes, without changing her dress. With singers on the vaudeville stage making from four to seven changes of costume each performance, Miss Ritchie's neglect commenced to impress itself after the first few moments. The dress worn on Tuesday evening was a lace gown of some sort with a pink covering, or it may have been a pink gown with a lace yoke; anyway it was a dress, and Miss Ritchie didn't change it. Above the dress was a hat, and Miss Ritchie didn't change that either. Her voice has changed, though, since last she met the variety audiences. That was noticeable. There was so much pink surrounding her that Miss Ritchie's act seemed pale. The applause indicated as much. That was pale and thin. Even Joe Rosey, who made his fame as a song "plugger" when assisting Katie Barry, didn't cause a riot while helping Miss Ritchie along from an upper stage box in "Are You Sincere?" Miss Ritchie made an "audience" number of this. In a preliminary announcement to a medley, contained in the opening lyrics, Miss Ritchie said "I am going to sing the songs I have made popular," and then she sang snatches from popular song ditties—that is, they were popular once. "We Won't Go Home Until Morning, Bill," a new song, sounds like a nice melodic selection, and when some one sings it properly, it may be. To watch one "picture" hat and dress for almost twenty minutes, though, is expecting a little too much. *Sime.*

Earle and Whyte Company (5).
Travesty.
17 Mins.; Five (5); One (12).
Keeney's.

Earle and Whyte were members of the Americus Comedy Four. With the assistance of Arthur Lipson and two others, one a woman, they have built up a comedy offering which should surpass the old act in every way. It opens with a street scene in front of the Victoria Theatre. Vesta Victoria enters in a "prop" cab drawn by a "prop" mule. There is a mix-up with an Italian organ grinder, who, after the row, is patched up and plays "The Merry Widow" waltz on his hand organ, allowing the mule and his driver to do the waltz. The scene in "one" is supposed to represent the interior of the theatre with Miss Victoria on the stage doing her turn. Mr. Whyte, in a burlesque makeup of the Englishwoman, sings "Goo, Goo," and "Mary, Queen of Scots," assisted by the others in similar costume. The opening was not working exactly right Tuesday evening, owing, probably, to the small stage space available, but with the proper facilities should work out. The burlesquing of Miss Victoria's songs is the important part. The singing is uncommonly good, and the business introduced extremely funny. It gained no ends of laughs at Keeney's, and in a house where the "Poor John" favorite has played, should be a riot. *Dash.*

Billy B. Van and Rose Beaumont and Company (3).
"The Other Boy" (Comedy).
24 Mins.; Full Stage.
Orpheum, Brooklyn.

Billy Van continues, as might be expected to do a "Patsy Bolivar" comedy character, but, what is infinitely more important, continues to make that very much overworked comedy creation extremely funny. There is not a great deal more to be said about Van's return to vaudeville. Miss Beaumont appears as one-half of a "sister team." The other half deserts, and "Patsy" is impressed into service under disguise of skirts, to substitute when a prospective "angel" calls. This very mild plot gives Van unlimited opportunity to work the familiar business and permits the introduction of a comic song at the finish with a bit of a dance. A bellboy, a "rube," the prospective "angel" and his mollycoddle son are the other characters. The Orpheum audiences found the sketch immensely diverting. *Rush.*

Fred Duprez.
Parodies.
13 Mins.; One.
Keeney's.

Fred Duprez has been playing about for some time, but this very likely is his first metropolitan appearance, at least, in some time. He sticks pretty close to his songs and parodies, his talk consisting of only a few remarks between verses. His easy style of delivery is catchy, and he wastes no time, but goes right to the point, bringing them out with the proper sharpness. The material for the greater part is bright and up to date, two of the parodies being on the latest popular songs. The singer made his success more solid through his rendition of "Mother Hasn't Spoke to Father Since." Mr. Duprez was a big hit in the next to closing position. *Dash.*

Mollie Walsh.
Songs.
12 Mins.; One.
Pastor's.

Mollie Walsh is English, undoubtedly so, although not carrying the broad English dialect that many of her sister singers do. She appeared in three different costumes, sang three songs with three verses to each, ending with one which employed several men in the balcony to answer a catch line. Miss Walsh makes a nice appearance, but is hesitating in manner as though the work were new to her. It is a small turn, which, with time, may be developed. *Dash.*

SMALL CIRCUITS ELECT OFFICERS.

Springfield, O., April 16.

Members of the National Vaudeville Managers' Association from Ohio, Indiana, Pennsylvania, West Virginia, Maryland and Kentucky met here in annual session to-day.

The new officers elected are: President, J. E. McCarthy, Hamilton, O.; vice president, William McShaffer, Monosa, Pa.; second vice president, H. S. Vail, Marion, O.; secretary, George C. Shafer, Wheeling, W. Va.; treasurer, G. Murray, Richmond, Ind. Directors: Proctor Seas, Cleveland; L. H. Ramsey, Lexington, Ky., and H. A. Deardouff, Greenville, O. Amusement director, Gus Sun, Springfield, O.

OUT OF TOWN

Mike Bernard and Blossom Seeley.
Piano Playing and Songs.
20 Mins.; Three.
Majestic, Chicago.

Mike Bernard is the well known pianist. Blossom Seeley, formerly of Curtin and Blossom, a romping and vivacious soubrette, is the other half of the combination. Both were discovered by J. A. Sternad, who arranged for their joint debut as vaudeville entertainers. Mike wears a bell-boy's outfit and Miss Seeley appears as a housemaid for a few moments, making two changes of costume. It is not necessary for Bernard to attempt comedy or sing. The opening dialogue is sufficient to introduce their respective specialties. With his piano alone Bernard could easily hold the most captious audience. His playing brought thunderous applause. Miss Seeley is chic and pretty, and scored with her eccentricities in songs and dances. The eccentric manoeuvre following the encore should be eliminated. The act depends solely on the individual specialties of the couple. The comedy should be left out for the present at least. Bernard and Seeley are an absolute success in vaudeville, and should make a hit on any bill anywhere. *Frank Wiesberg.*

Gertrude Des Roche.
Songs.
10 Mins.; One.
Majestic, Chicago.

The last time Miss Des Roche played here was in a sketch with Charles Wayne. This is her initial appearance as a single act. She is a pretty and charming girl, and sings in a peculiar girlish voice. In fact, so odd and piquant is her style that if she continues in vaudeville next season she will have imitators. For her third song she wore a white satin knickerbocker suit, which gave her a very neat appearance, but if it were her intention to impersonate a boy, according to the song, her feminine personality and charm were too evident. *Frank Wiesberg.*

J. Ludwig Henning and John Ludwig.
"A Modern Experiment."
20 Mins.; Four (Interior).
Majestic, Johnstown, Pa. (April 10).

The story is of a club man and bachelor deciding to spend New Year's Eve at home. He is visited there by a seedy individual with a Hebrew name and dialect, who offers him his "Nerve Stimulant" tablets. By taking and concentrating one's mind on certain pleasures, the latter appear to happen. The bachelor is skeptical, but tries a tablet out of sheer curiosity. He soon is in a reverie, entertaining imaginary girls, and secures a phantom "souse," falling into a stupor. The tablet vendor returns, robs the house, and shows the "Nerve Stimulant" to be plain "knockout" drops. The bachelor awakes as New Year's is ushered in, with a "big head" and a small purse. Some portions of the sketch are trite, but the main idea, that of the "knockout drops," is novel. Both actors are amateurs. With some coaching and elision of parts, the sketch ought to pass. *Jesticam.*

Marie Dressler reappears at the Colonial next week.

Edward W. Morgan.
Club Swinger.
16 Mins.; Full Stage.
Empire, Paterson, N. J.

Edward W. Morgan, a well known local boniface, made his reappearance after an absence of eight years from the vaudeville stage. In his earlier days he was considered the world's champion club swinger at every style and weight. In his present offering he shows a good deal of his old-time skill. He opens in straight swinging with the intermediate size; then to the middle weight, finishing with the heavy weight club. This stands about four feet to the tip of the handle and weighs about forty pounds. At this point he leaves the stage to put on a pair of iron-soled shoes and a short coat. The shoes have wires attached that run up his limbs and back, down through his coat sleeves, connecting with two prismatic clubs of beautiful design, each containing a 100-candle power bulb. He stands upon plates in the floor completing the circuit. Mr. Morgan works on a dark stage throughout, and his club stand is decorated with colored lights and revolves continually. This effect, together with the illuminated prismatic clubs, is most pleasing. He scored heavily here Tuesday evening. *Frank A. Eakins.*

WRITES ABOUT PICTURES.

The following letter was sent out this week to the various associations of vaudeville artists, in America and Europe, relative to the supplying of artists inexpensively with photos in hundreds, the full particulars having been published in VARIETY last week:

"April 13th, 1908.

"Esteemed Sir:

"For the betterment of conditions and to assist local managers and local newspaper men, I have started a movement, which, with the co-operation of your members, will be of immense value to all.

"It is for fear that the object and intent of this plan be misunderstood that I address you, and in the hopes that you will use your efforts to help us explain the benefits and develop the system.

"Lack of photographs from all acts, large and small, has been a big handicap and caused a general complaint everywhere throughout the circuit.

"To assist both the artist and our local staffs, I have inaugurated at a very big expense a thorough and efficient General Press Bureau, and through this well equipped medium I hope to develop every possible means of exploiting every act, and also to assist every artist in getting the best out of his offering.

"BUT WE CANNOT SUPPLY THE PHOTOGRAPHS without his help. And this is a most important factor.

"It is estimated that one hundred are required for the Western Circuit, as many given to the papers cannot be reclaimed.

"To assist in finding a way toward supplying this number at a very reasonable cost, I have proposed a novel plan, which the enclosed folder will explain, and any who wish may avail themselves of it.

"But, it is not imperative nor even suggested that they order their photos through the avenue we set forth in our announcement, providing they prefer their own photographers. They can, of course, be gotten wherever they like. What we want is results and by neglecting to provide suitable photographs we are placed at a great inconvenience and loss.

"Therefore we urge you to impress upon your members the vital importance of this fact and to ask them to co-operate with us at once. Any artist looked who does not understand our plan can be advised by writing this department or by a personal call.

"Thanking you for your attention to this matter and wishing your organization every success, I am very truly yours,

"(Signed) MARTIN BECK."

HAWTRY'S LEADING LADY ILL.

New Orleans, April 16.

Sydne Shields, a local actress, left this city on last Saturday for Louisville, Ky., where she was summoned to take the leading female role in Charles Hawtry's sketch, "Compromised," Mr. Hawtry's leading lady having been obliged to give up the part through illness.

HAMMERSTEIN'S.

It isn't often a comedy singing quartet closes a show in a New York house. The sight of The Avon Comedy Four marching on the stage at 11:10 was a novelty. Their act, "The New Teacher," held the audience, however, and the strength of the rough comedy number was pointedly brought out, as it made an excellent closer for a bill containing a deal of comedy, without much variety—and no acrobats.

The double-dyed hit was William Rock and Maude Fulton. Anyone who imagines this is a "singing and dancing act" ought to take a good long look. It is one of the best planned numbers in vaudeville, and not alone throws Mr. Rock forward as an exceptional dancer, but a pantomimist of the best, and a comedian of the calibre needed and enjoyed.

The extended program billing has been removed, a simple announcement with Frank Pallma listed as the act's own musical director being given on the program. It is much better than informing the house what's next. Miss Fulton is a real actress now. Tutelage has done wonders for her. She could fill any youthful part, and in the sketch is a corking comedienne, and a dancer of Rock's grade. A "dancing melodrama" for an encore is one of the funniest bits shown this season. All of Rock and Fulton's encores are funny.

Two single acts (women) were on the program—Adele Ritchie (New Acts), and Trixie Friganza. Miss Friganza, with her extem. and breezy manner in front of the Hammersteiners easily carried off the burden of approval, although she made of "Smarty" a song for the "audience." It is properly a "kid" duet, but Miss Friganza bridged this detail by moving to the other side of the stage whenever she changed the character.

Joe Welch and Company in "At Ellis Island" showed to Forty-second Street in a serious role, while the crowd seemed to expect Hebrew jokes. It was a trifle dilatory in catching Mr. Welch's Italian, but the meeting between him and Gertrude Wolfe (as the immigrant wife) brought the applause at the finale.

Not a person in the theatre left it while Fields and Ward were in sight. This was close to eleven o'clock. Mr. Fields lost an opportunity to call the attention of the "guests" in the rear of the house to this. Hammerstein's is the third successive week for the act this season. And it is a good act, too. Anybody downtown would furnish an affidavit to that effect. A parody on "The Merry Widow"; another on "She's Ma Daisy," and the final selection about when one's "In Vodeville" made Fields and Ward sound like a new act—almost.

Mayme Remington had her "picks" dressed up for "Under the Matzos Tree," and did extremely well in second place, while Lyons and Parke finished strong with a dance in the opening position, almost making a record in this house for applause received for that position. There is a harpist who sings besides playing solos and giving imitations on the instrument, while the other youngster vocalizes also. It is a nice number, although why the newsboy should call the musician a "Wap" isn't explained. It isn't funny, and "Wap" isn't popular yet. Tom Nawn and Company played "Pat and the Genii" once more. The audience laughed. *Sime.*

FIFTY-EIGHTH STREET.

One may easily imagine that when the Bessie Valdare bicycle troupe opens the show there has to be a good bill behind it to keep up the pace. That's the sort of entertainment the Fifty-eighth Street is offering this week. There is one spot where the interest dies down for a moment, but the show picks up immediately and goes through to a splendid close in the uproarious comedy turn of Spissel Brothers and Mack. The drop occurs in "High Life in Jail."

The Ren Shields burlesque can scarcely be said to have worked out its early promise. In its fourth week, it stands just as it did at the beginning. With the exception of William Mack, the cast is almost without a comedian of individual merit. And even Mack is losing something of his unction, owing perhaps to the realization that he bears the entire burden, and appears to be forcing his funmaking.

Bob Dailey and Company scored more fat laughs per line than the rest of the bill. The riotous, rough-house business of "Fun on a Trolley" does not cover worn-out ground, and in the novelty of its nonsense there is excuse enough for its being. Dailey keeps the fun a-bubble with an infinite variety of clown tricks, including a passionate burst of Warfield's "If you don't vand id," etc., when a passenger refuses to pay his fare. It does seem, however, that, now that Mr. Dailey and his organization have joined the exalted company of "regulars," a proper setting should be supplied for the turn. The present trolley car bears the same relation of realism to an actual car as a kid's soap box cart does to an automobile.

The Valdare Troupe are sporting two new sets of costumes. They open in a black velvet, short-skirted princess arrangement that is distinctly smart, and during an exhibition of single riding by the boy of the organization, change to red knickers and blouses. They have worked out several intricate new team formations, and one or two changes in the personnel has bettered the average of youthful good looks among the girls.

Knight Brothers and Sawtelle had No. 2 place, scoring strongly with their eccentric dancing. Trifling bits of dialogue bob up at several points, but the trio never let the talk run for more than a minute, keeping to the excellent dancing as much as possible, with a song or two for variety. All three are capital dancers, and their offering filled an entertaining quarter of an hour.

Frank Fogarty, with only his two songs and the batch of stories that have been responsible for his rapid rise to feature importance, held the next to closing place. The political speech was not embodied in the routine this week, but the collection of limericks that form his closing song made an adequate finish following upon the enthusiastic reception given his stories.

Spissel Brothers and Mack closed the show. Fast and utterly reckless comedy tumbling is depended upon for laughs, but this part of the number is backed up by the really clever clown pantomime of the waiter, who has a quantity of admirable buffoonery.

Ethel Levey, just returned from musical comedy, and The Six Musical Nosses in "In Old Seville," are under New Acts.

Rush.

PASTOR'S.

The bill at Pastor's is strongly flavored with comedy this week, although it doesn't work exactly as it should in all cases. Many of the comedians and much of the fun pass through without causing any great amount of laughter.

Manley and Sterling in a quiet little slang skit called "Kid Hickey," did about as well as anything on the bill, and they were down next to closing, following all the other comedy turns. Morris Manley, as the "hick" pugilist, is quiet and artistic in his manner, getting his slang off in good shape and making the most of it. One expression used frequently, "She's a Good Kid," always won a strong laugh. Dolly Sterling, in a becoming red riding habit, made a pretty picture, and feeds the comedian nicely.

Arthur Yule and Company present "Willie's Visit," which is nothing more than a conversation between Mr. Yule and Alice Simpson, with a song or two, and a few imitations thrown in. Mr. Yule gives several good imitations, that of the musical glasses being especially realistic. Miss Simpson is a good looking soubrette, with a pleasing singing voice. Her songs made a real hit, "Stingy" being especially well liked.

Teed and Lazell are back at the house with their offering changed about a trifle, and very much for the better. The act runs along smoothly with plenty of bright lines introduced, which caught on. The second half of the offering has been bolstered up, and is now more in keeping.

Gardner and Golder are using the same line of talk they used on their several previous visits to the house. It is still the weak portion and should be improved or done away with entirely to make room for more of the first class singing.

Harry and Mae Howard are also suffering through a lack of good bright talk. In the dancing department there is nothing that could be desired, but the talk is pulling the act down. Both are first-rate dancers, and it is too bad the really unimportant part should be allowed to interfere.

Cramer and Young are in a poor way with their comedy. The blackface end of the team is not capable of handling lines, and until he becomes more proficient the talk should be dropped. The pair show some good hard shoe dancing, the comedian getting some good effects, with a loose sole arrangement, away from the usual run.

The Aerial Valadons have a neat wire act employing both the slack and tight. The specialty runs only about seven minutes, and while nothing startling is disclosed, makes good entertainment.

Mr. and Mrs. Nick Hughes are old-timers at Pastor's and the old darky of Mr. Hughes is always sure of a warm reception. The Omega Trio put over a bunch of roughhouse comedy that landed in spots and missed in others. The comedy comes from the German end of the trio, and is derived for the most part from slapstick methods.

Laura Burt, Henry Stanford and Company, Clifford and Raldin, and Mollie Walsh will be found under New Acts. Al and Billy Belford were billed but did not show, Jordon and Brauneck replacing them. *Dash.*

ALLEGES COPYRIGHT INFRINGEMENT.

Sam Scribner has instructed his attorney to proceed against Clarence Wilbur, claiming that the latter's act, "Examination Day at School" is an infringement upon a copyrighted piece owned by him (Scribner) and produced in Buffalo during the Pan-American Exposition under the title "The Devil's Daughter." Scribner claims to have purchased the manuscript of this production from John R. Sterling, of Buffalo, who staged it originally.

NEARLY CLOSED SHOW.

Pittsburg, April 16.

At the opening performance, April 6, of "The Lid Lifters" at the Gayety, Collins and La Belle left the theatre without notice, thereby badly marring the performance, as Collins was playing important parts. H. S. Woodhull, manager of the show, assumed the parts, and the show was given.

At 8:05 P. M. the same day Collins and Le Belle appeared at the theatre with constables with a warrant for H. S. Woodhull on the technical charge of larceny, as Mr. Woodhull held their baggage for salary advanced, and also in lieu of the two weeks' notice, as per contract.

Hyde & Behman gave bond, and Woodhull was allowed to continue in the play. Had Woodhull been unable to secure bondsmen the theatre would have been obliged to close.

At the trial the next morning counsel friendly to the manager said:

"Your only redress is to enter civil suit; this will cause the traveling manager to give bond, return to Pittsburg several weeks later, and probably lose his case, all at a great expense. The two weeks clause in contract is useless otherwise. The employe can quit at will. Advance salary is entirely at the risk of the manager. You cannot get out attachments for their effects, and have no redress but civil suit, as above. Collins and La Belle can demand and obtain their effects."

COLUMBIAN'S NEW PROPERTY.

Fort Wayne, Ind., April 16.

The Columbian Amusement Company, who claim to have twenty-five vaudeville houses of the popular grade in the Middle West, have purchased a site here and announce their intention of building a new theatre to seat 1,000 at a cost of $35,000. The concern has just opened a booking office in Chicago, according to an announcement here. The circuit was formerly supplied by the Henderson Exchange in Chicago.

BAR "STOCK BURLESQUE" HOUSE.

Cincinnati, April 16.

The police have summarily closed "The Buckeye," on Vine Street, having found it in an unsafe and unsanitary condition. It has lately been used as a place for "stock burlesque." It was one of the last survivals of the "free and easies" that held forth here in the days when Cincinnati was "wide open."

A recent inspection of the building department disclosed that the beams under the stage were rotten and unsafe, and that gasoline was stored underneath.

It will not be permitted to reopen until it has been entirely remodeled.

KENTUCKY BELLES.

A revised version of "The Press Agent," in which Peter F. Dailey once starred with inconspicuous success, has been worked out into an admirable burlesque entertainment. At the Dewey last week it made one of the best laughing shows that has visited Fourteenth Street in some time.

The company is well selected, particularly in the matter of choristers. Sheppard Camp is featured on the program, but he is far from having everything his own way. Jim Diamond is equally prominent in the riotous funmaking, and Andy McLeod, after being somewhat in the background during the opening piece, jumped with both feet into the fore with an olio specialty, and stayed there until the final curtain, having a good deal to do with a capital military travesty in the burlesque.

Aside from the comedians, Billy Flemen made a strong bid for attention in the "straight" part, an achievement that is all too rare in burlesque, where the "straight" man stands upon the relative footing of a "poor relation." Flemen dresses the part in perfect taste, and plays as though he took some intelligent interest in his work.

Jim Diamond gets away from the methods common to a large proportion of burlesque comedians. He is funny without a tangled dialect, playing an eccentric clown role most effectively. A Chinese number which he led in the first part actually held the show up and a "loose" dance during the burlesque went quite as well. The numbers were put on by Aurela Coccia, who, on the evidence of the present show, discloses unusual ability as a stage manager. Half a dozen of the numbers involved novel chorus effects, that helped immeasurably to keep interest alive during the evening.

Sheppard Camp had what was left of Pete Dailey's old part. That wasn't much, to be sure, but he made it reasonably funny. There should have been material enough in the original to make unnecessary the borrowing of one of Smith and Campbell's best points of dialogue. J. G. Gibson was only "among those present" in the first act, and in the second, played a part that stood no chance against the wild clowning of the others, that of a South American general. His olio offering was rather foolish and extremely noisy, without being very funny or interesting. Kittie Miller was resplendent in an elaborate wardrobe. Adele Ranney and May Taylor were the other women principals, who are rather subordinated to the comedy department, except when they take full charge in the numbers. Fortunately, the numbers are scattered profusely through the evening and a proper balance was maintained.

The Melvin Brothers, with trifling parts in the piece, scored strongly in the olio with their smooth, striking acrobatic offering. The trio are giving a splendid routine of sensational hand-to-hand feats, working up quickly and neatly to the feature, a long leap into a hand-to-hand stand, with a drop into the same position from a two high on a six-foot pedestal.

The virtue of the show is in the uniform excellence of its principals, who work with individual freedom for general effects rather than to feed a single comedian and in the "class" of the chorus. The average of good looks among the choristers measures up to the Broadway standard, and one "broiler," who led several formations, is a star in her own unassuming way.

Whalen & Martell have supplied an adequate equipment of settings and costumes. *Rush.*

NIGHTINGALES.

"The Nightingales" leaves no distinct impression behind, except the very important one that the auditor feels he has spent an entertaining evening. The two pieces are filled with a constantly changing succession of incidents that start nowhere and end in nothing, but there is something moving every minute and the places are extremely few where interest is permitted to lag.

This very desirable result is in large part due to the fun making of Tony Kennedy and Ted Evans, the principal comedians. Both men play Irish parts in the opening piece, and handle them with their old skill. They retain the burlesque ventriloquial and ridiculous skating "bits," which are used for laughs in the first part, and while the pair have not developed anything quite as laughable as these two specialties, they keep up a continuous run of minor byplay, making them consistently amusing.

They were not so successful with their "rube" characters in the burlesque. They seemed to feel that they were out of their element, for in place of skillful clowning, they descended to a good deal of roughness. The knockabout seemed to serve quite as well, however, if one could judge by the volume of laughter greeting the slapstick points. The last half of the burlesque was a riot of knockabout and food throwing.

The show lacks a clever, animated dancing soubrette, although a quartet of girls are in evidence from time to time as leaders of numbers and "feeders" for the comedians. "Numbers," unusually plentiful, are, in the main, well put on and nicely dressed. Several went extremely well.

Annie Yale makes a statuesque leading woman, with a pretty wardrobe and an agreeable voice. She looked particularly well in tights at the head of a military number. Jeannette Woods, Louise Kennedy, Irene McCord and Nancy Tempest are the other women principals. They were bunched on the program and it was impossible to distinguish them by name during the pieces. None stood out especially, so no injustice was done.

In the olio Al Lewis disclosed a really funny "Dutch" dialect and a whole lot of ability in handling talk. He was not nearly as prominent in the pieces as he should have been, probably because he was overshadowed by the principal comedians, who had pretty much all the talk. Mont Howard made a good enough looking "straight" man, but did not come very prominently into the proceedings.

Out of four olio numbers there were but two women on the stage, and one was merely an "extra" member of a trio (Kennedy, Evans and Kennedy). The other was the woman of The Vedmars. She contributed a whole lot to the entertainment of that act.

McDevitt and Kelley opened with what should have been a straight dancing act, relieved by a little singing perhaps. Instead the pair attempted talk, This part of the turn was distinctly to its disadvantage, but the team and single clog dancing made one of the real hits of the show.

The Kennedy-Evans sketch was well liked. Its opening is slow, but when the pair got down to their intimate "tad" repartee, the act woke up and closed strong.

Howard and Lewis scored with conversation. Howard handled his straight work very neatly, and the capital "Dutchman" of Lewis did the rest. Notwithstanding the lack of girls, the olio was entirely pleasing, thanks to the uniform excellence of the numbers. *Rush.*

COLONIAL.

There isn't any doubt as to the hit of the bill at the Colonial this week. That coveted honor is secured by Irene Franklin, assisted by Burt Green.

Wednesday evening was a double event affecting theatrical attendance. Besides being the center of Holy Week, it was the commencement of the Hebrews' Passover. The attendance was considerably affected, but Miss Franklin scored unmistakably from her opening song, "You Look Awfully Good," to the closing number. Her "Expression" song is a comedy act all by itself, and this more than anything else stamps Miss Franklin as a natural and genuine singing comedienne, about the top of the heap in vaudeville. "Ain't It Hard to Get a Beau?" is another good one. Miss Franklin is holding up her dressing average. Her one short skirted dress excels any soubrette costume seen this season, and even overshadows the one Fougere wore last Summer on Hammerstein's Roof, when she arrived direct from France with the wardrobe.

Mr. Green has an easy bearing on the stage, plays brightly at the piano in his accomplished style, and livens up any possible dull moment through by-play with Miss Franklin. A few more native numbers like Franklin and Green, and vaudeville managers could spend their vacations in America.

Louis A. Simon, Grace Gardner and Company return with "The New Coachman" to as many laughs as of yore. Mary Scott appears to be a new bright "maid," while Frederick Roland does well as the husband.

The "big name" this week is Zelie de Lussan (New Acts), and Mr. and Mrs. Jimmie Barry and Company also are placed under that classification. Harry Gilfoil won the plaudits, as he always does, with his "Baron Sands," and Ben Welch was situated in a hard spot at a late hour. Mr. Welch's talk about his son who smoked opium caught plenty of laughs. His parodies while the Hebrew were greatly liked, and he reappeared as an Italian, taking well in this, considered by many his best, but rather hazarded his previous success by reciting "The Rose" after scoring hard with a light musical selection. "The Rose" has been often exploited, and at best it is but fitted for parlor entertainment.

For a few moments the chances of Hill and Sylviani in the closing position of bringing the audience back from "The Rose" lethargy seemed slim, but their striking feats on the bicycle did the trick. Mr. Hill is a master on the single wheel. Some of his evolutions are remarkable performances. Miss Sylviani is the same trim figured young woman, becomingly costumed, and the finish brought three curtain calls, which should have well satisfied the pair.

Herbert Brooks, with his mystifying card tricks, some expert palming and his one best bet, the "trunk escape," kept the audience nicely amused and interested, while "Those Four Girls" gave the programme a lively start. They are prettily costumed, but might be stage-managed for a better "sight" effect than is now obtained. Also it would seem that at least one song, and perhaps two in use at present, could be improved upon by the solo singers from the present music market. *Sime.*

FIFTH AVENUE.

A rather slim audience greeted the first three acts at the Fifth Avenue Monday night. By the time the headline attraction appeared, however, the house had filled considerably and made an excellent showing for Holy Week. It was an enthusiastic crowd that greeted Alice Lloyd. This is the singer's first appearance at the house, and she is as popular here as she has been elsewhere. It has been generally conceded that the amount of success attained by a foreign singer on this side depended in a large measure upon her songs. This is probably less so in the case of Alice Lloyd than with any of her countrywomen. There is a charm and piquancy about Alice that take a hold at once, and her innumerable quaint little mannerisms make her an altogether likeable person.

On Monday night Miss Lloyd sang seven songs. It would be hard to select the most popular, although "I'm Looking for the Lovelight in Your Eye," sung with the novel mirror arrangement, received the greatest amount of applause. Miss Lloyd sang one song after this selection, and while it went very well, none is strong enough to follow the "Lovelight" number.

Mathews and Ashley are showing for the second week in town their new offering "Held Up." The act is away from anything yet shown in talking acts in "one," and comes as a welcome departure. A nicely painted drop showing the water front of the East River with the Brooklyn Bridge in the distance gives a good background—and the audience something to talk about. The dialogue is for the most part bright and snappy, although there are one or two bits that drag a trifle, but which should work themselves out. The act caught many hearty laughs, although placed well down on a bill replete with laughing numbers, and the songs at the finish made them a solid hit.

Wynn and Lewis went up against a small and chilly gathering in the early portion. Whether it would have made a difference had the crowd been a trifle more dense is a question. There is little in the material that has not been heard enough to have become quite familiar. This may be the answer that Lewis was in search of when he asked several times, "Are we talking loud enough?" Wynn is a really good comedian, and with the proper material should do much better than at present.

Richard Golden and Company in "A Case of Divorce," met with the same success that has followed the playlet since its bow into the varieties. Mr. Golden as the nervous country attorney carries the skit through in a hurry, leaving many laughs and a couple of sobs strewn in his

(Continued on Page 21.)

PARKS AND FAIRS

Elkdale Park, Selma, Ala., will be under the management of Tim O'Finn this season.

"White City," Nashville, opens next month.

"Wonderland," Wichita, Kas., opens May 28, under the management of A. E. Nuttle.

Vaudeville will replace dramatic stock at the Electric Park Theatre, Kankakee, Ill., this Summer.

An open air theatre will be built in Little Rock, Ark., by O. T. Crawford and Frank Long, of St. Louis.

The Yellow Creek Amusement Company, Youngstown, O., will operate an amusement park this coming Summer.

Twenty-seven acres in the Sioux Valley, Sioux Falls, S. D., will be converted into an amusement resort by Charles A. Sells.

The City Amusement Company, Rock Island, Ill., has incorporated for $2,000. Edward Moeller, T. J. Welsh and R. Hasson.

The Cycle Park Theatre, Dallas, Tex., opens its Summer season under the direction of C. R. McAdams early next month.

The new Airdome, in course of construction at Danville, Ill., will be ready about May 4, according to Manager Lawrence Taylor.

The Park Booking Contract Company, of New York, will furnish most of the attractions for the Tri-State Fair to be held in Dubuque, Ia., in August.

The Glenwood Electric Park Company, Amarillo, Tex., has organized with capital stock of $20,000 by H. A. Nobles, J. W. Drudgington, J. C. Paul, M. C. Nobles.

T. B. Wright has purchased at auction a park at Pine Beach, Norfolk, Va. The price paid was $16,000. Mr. Wright will improve and operate the resort this Summer.

The American Park and Fair Association has incorporated for $5,000. Charles Beehler, Kerry C. Meagher and J. J. Collins, of the Western Vaudeville Association (Chicago), are mentioned as incorporators.

Cincinnati, April 16.

A deal has been consummated by H. M. Ziegler, manager of the Columbia, and Shafer Ziegler, manager of the Grand in Indianapolis, whereby they become owners of the "White City" in Indianapolis.

The new Arcade at Brickeye, Lake Park, Newark, O., only recently completed, was destroyed by fire last week. The loss is about $10,000. The structure will be rebuilt and completed by the opening of the park, which is set for the early part of May.

Ethel Robinson, of the Western Vaudeville Association, has closed the following attractions for the Dubuque, Iowa Tri-State Fair, August 25-28: Latell Sisters (aerial flying act), Patrick Kelly, and the Gaudsmidts.

The Actors' Union will start to supply attractions to a circuit of six summer parks all within trolley car distance of each other, May 30. The resorts are located at Peekskill, Kingston, Tarrytown, Yonkers and Catskill, N. Y., and Hillsdale, N. J. Acts will be booked for the six weeks trip all within 75 miles of New York.

Myers & Leavitt have secured three specimens of the Aztecs, the nearly extinct Mexican tribe of midgets. They will be exhibited this Summer by the firm over the parks and fairs. There are two girls in the trio, aged 18 and 24 years, standing upright 26 and 36 inches respectively. The third, a boy, is 16 years old, and 24 inches in height. The firm also has the Strobel Fleet of Airships under its direction.

Freeman Bernstein and P. H. Roche this week took lease to the Barney Estate covering the plot between 185th and 190th streets, Fort George, up Harlem way. The lease is for ten years. A section has been rented to the Aerio Club for the coming summer. On the remainder, the managers will place a vaudeville pavilion, while a skating rink will be also erected. The ground covers fourteen acres, and is from 135 to 350 feet deep. Mr. Bernstein will have the active management. An opening on Decoration Day is set.

Mike Boury, who makes a specialty of supplying attractions for exposition midways, arrived in New York a few days ago from Jacksonville, Fla., with his animals. Boury is highly distinguished in the profession as one of the few—very few—concessionares at the Jamestown Exposition, who closed the season with a ledger showing a profit. He admits that the profit was visible only under a strong glass. Boury left New York late last week with two carloads of stock for the Hippodrome at Vanity Fair Park, Providence. He opens there as part of the spectacle of "The Fall of Babylon" on May 30.

London, April 4.

At Brighton the city fathers at a late meeting gave every encouragement to the million-dollar seashore amusement palace projected by Joe Lyons, of a hundred restaurants, along with railway magnates and others. The building will be of white marmorite and 465 feet long. The shore promenade will be 1,325 feet long. The concert room will be larger than Daly's Theatre, and there will be a magnificent restaurant, a swimming bath for mixed bathing, a racquet and tennis court, and billiard, reading, drawing and retiring rooms. The white marble ball room will be a wonder, and big Continental bands will thrill the air with music. Vast outlay will be made for trains de luxe to run thither with lightning speed.

LONDON NOTES

Paul Cinquevalli goes to Australia late this year.

At Brussels, Barrasford paid full salaries while artists were laid off for the carnival season, and asked the boys around to see the fun, at that. They were very appreciative, as most Continental managers cut out the pay.

"The Ginger Girl" opens at the Oxford Monday. The Metropolitan is soon to be closed for rebuilding on modern lines.

It has been apparent for some time that Walter Gibbons was setting a fast pace, and his energy, enterprise and resourcefulness are fast bearing him to the summit of success. His last big move is the formation of a company to take over the thirteen Gibbons music halls, as well as make additions to the "lucky thirteen." The capital is roundly a million dollars, in pound shares. The company is called "The London Theatre of Varieties, Limited." Walter Gibbons is managing director for a term of ten years, and his associates are Arthur Copson Peake (chairman), of Leeds, and Sidney Marler, of London, S. W. The registered office of the company is 18 Fleet Street.

The new combine got down to action at once. It is rumored that two new halls will shortly be under its banner, one to be located in South London, while the other will be the Camden Theatre, Camdentown, London. Meantime the Islington Grand assumes the name, "Islington Empire," while the former Islington Empires becomes the Islington Palace, running a picture show interspersed with light turns. As American perpetual motion shows for years have had their "chasers," so the picture show artists are known over here as "coolers," the machine's latent heat making it so warm in twenty-five minutes that one or two turns are needed to give it a chance to cool down.

New at the Hippodrome next Monday is "The Human Top," a mechanical novelty of the gyroscopic order over seven feet in diameter, which is revolved by a man pedaling 300 revolutions a minute. The eventual levitation of the top is quite remarkable, as it sleeps at right angles to its pivot with its human burden still mounting it, careering and careening like an outlaw of gravitation.

The air is full of "germs from Germany," or some other chilly place, and Manager Fred Trussell, of the Hippodrome, has been down with bronchitis that nearly turned to pneumonia, while Manager Maclachlan, of the Coliseum, has been in the grip of influenza. Both are bettering.

The McBans are back "in town," opening at the Palace Monday. Irene Lee and "Kandy Kids" are pleasing the Irish at Dublin.

Bella and Bijou will personally supervise a revival of the "Battle of Trafalgar," which had a run of twenty years in its day.

Secretary Anna De Grey, a striving spirit in the good work of the Ladies' Guild, is so ill in a hospital that a pending operation has had to be postponed till she betters.

Fred W. Millis will shortly produce a new ventriloquial sketch, in the West End.

The Albert Hall, Southport, turns twice-nightly Monday.

At the Pavilion, Malcolm Scott says the United States is sending to England for gold to pay English music hall artists with.

George Bastow, one of our most unconventional and quaint comedians, after sixteen months' hard work getting rid of a chest trouble by Southern trips and cruises, is recovered and back at work. Big hit for America, that fellow.

Tom Costello, another clever man who was ailing, has resumed at the Pavilion to a big welcome.

The latest variety project is a cosmopolitan music hall in connection with the coming Franco-British Exhibition. It will have a West End booking connection.

In England, the hustling twice-nightly show has "queered" more good acts than anything ever schemed, as the bulk of the turns simply can't get time to work. This week an American performer is playing at Stoke Newington Palace, thinking to show his act there and catch the De Frece Tour. He relates with amused gusto how, when he got ready to act "great guns," the approaching stage manager said: "You hear that piano playing? Now, when that front cloth goes down all I want out of you is just enough time to get that piano off the stage!"

Burlesque is running a bit. At the Alhambra, "Sal-Oh-My" is a take-off on the Herodian dance of Maud Allan, at the Palace. The orchestral introduction is "Come Into the Garden, Maud" (Allen), after which comes a vision of nine lightly-clad dancing girls, as delectable as the Nine Muses, with La Belle Leonara doing Maud's snake waves with her arms. Later nine men mate the feminine nine, and we have Yankee Doodle, Yankee cakewalk, etc.

Donaldson Brothers have dropped their cage, and have a new show, called "Sports in the Jungle," in which the stage is set like a tropical forest, and as dawn breaks into day all the animals begin to stir themselves. The hunters also bestir, and there is considerable fun.

"THE-MERRY-GO-ROUND" OPENS.

Philadelphia, April 16.

"The Merry-Go-Round," destined for the Circle Music Hall, New York, opened here last Monday night. Among the vaudevillians in the cast are Mabel Hite, Dorothy Jardon, Mable Russell, James J. Morton, Bobby North and McKay and Cantwell.

VARIETY ARTISTS' ROUTES
FOR WEEK APRIL 20
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 19 to APRIL 26, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." or "C. R." in the list indicates the route of the burlesque company named, with which the artist or act is with, and may be found under "BURLESQUE ROUTES" or "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Abel, Geo., & Co., Shea's, Toronto.
A. B. C. D. Girls, Trent, Trenton.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott-Andrew Co., 207 W. 38, N. Y.
Acton & Klorils & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, Flo, French Maids, B. R.
Adams Bros., Imperials, B. R.
Adams & Drew, Twentieth Century, B. R.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Adler, Harry, Park, Alameda, Cal., indef.
Agee, John, Ringling Bros., C. R.
Ahearn, Charles, & Vesta, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club, B. R.
Aherns, The, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 38, N. Y.
Albani, 1416 Broadway, New York.
Albene & La Brant, Family, Pottsville, Pa.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Empire, York, Eng.
Aldo & Vannerson, 258 W. 26, N. Y.
Ali & Peiser, Moon Light Maids, B. R.
Allen, A. D., & Co., Colonial, Richmond, Va.
Allen, Eva, Ideals, B. R.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allen, Searle & Violet, Arcade, Toledo.
Allison, Mr. and Mrs., Green Room Club, N. Y.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Allman, Chas., Yankee Doodle Girls, B. R.
Alpha Trio, 207 E. 14, N. Y.
Alrona, Zoeller Trio, 269 Hemlock, Brooklyn.
Alvarettas, Three, Trocadero, B. R.
Alvin, O. H., Dennison, O.
Alvora, Golden Crook, B. R.
Alvord, Ned, Ringling Bros., C. R.
Alvarea Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Daucers, Six, Maryland, Baltimore.
American Trio, Majestic, Little Rock.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson & Ellison, Brigadiers, B. R.
Anderson & Goines, Orpheum, Easton, Pa.
Anderson, Carl, Bowery Burlesquers, B. R.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Archer, Robert, Jolly Girls, B. R.
Arizonas, The, 148 W. 63, N. Y.
Arlington Four, Shubert's, Utica.
Arminta & Burke, 386 Comstock, New Brunswick.
Armstrong & Verne, 27, Orpheum, Salt Lake.
Arnold & Felix, 80. & Henry, Jamaica, L. I.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 4th Ave., N. Y.
Atwater, Eva, French Maids, B. R.
Atlantic Comedy Four, 120 Stockholm, Brooklyn.
Anberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Anburns, Three, 335 Beaum, Somerville, Mass.
Aners, The, 410 So. 4th, Mt. Vernon, N. Y.
Auger, Capt. Geo., & Co., Maryland, Baltimore.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Tossing, Pavilion, Liverpool.
Avery & Pearl, 653 Wash. Boul., Chicago.
Ayres, Howard, 520 Ritner, Phila.
Azelle, Maye & Fonler, 393 54, Chicago.
Azora, Miss, Barnum & Bailey, C. R.

B

Baader, La Velle, Waterloo, Waterloo, Ia.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker Troupe, Ringling Bros., C. R.
Baldwin & Shea, Grand, Pauiding, O.
Baino & Shaw, Hippodrome, N. Y., indef.
Banks, Brenzenie Duo, Orpheum, San Francisco.
Banks & Newton, Keith's, Philadelphia.
Banks, Chas., Boston Belles, B. R.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Four, Moonlight Maids, B. R.
Barnes & West, Lyric, San Antonio.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, Moonlight Maids, B. R.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, Dominion, Winnipeg.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, K. & P. 58th St., N. Y.
Barry & Wolford, Keith's, Boston.
Battis, Carl Wm., Wasson's, Joplin, Mo.
Batro, Eddie, Rollickers, B. R.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al. Hunt's Hotel, Chicago.
Bateman, Tom, Keith's, Providence.
Bates & Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., Avenue, Duquesne, Pa.
Bawn, Harry, 61 Bedford Court Mansions, London.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Anos, The, Lyric, Lincoln, Neb.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 594 E. 143, N. Y.
Beattles, Juggling, 187 Park, Paterson.
Beanvais, Arthur & Co., Victor House, Chicago.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, Richmond, Richmond, Va.
Belmont, Harriette, Jolly Girls, B. R.
Belliclaire Bros., Proctor's, Troy.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Norman, Trans-Atlantics, B. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bella, The, Barnum & Bailey, C. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Ethel, Brigadiers, B. R.
Bennett, Laura, 27, Lyric, Lincoln, Neb.
Bensons, Musical, Gen. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 130 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, Orpheum, Kansas City.
Berry & Berry, Great Valley, N. Y.
Ben Beyer & Bro., 1553 Broadway, N. Y.
Bicycle Bill, San Diego, Cal., indef.
Big Four, High School Girls, B. R.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, 335 Beaum., Somerville, Mass.
Bingham, 335 Beaum, Somerville, Mass.
Binney & Chapman, Gem, Coinmbia, Tenn., indef.
Birch, John, 133 W. 45, N. Y.
Bishop, Frances, Century Girls, B. R.
Bissett & Scott, Empire, London, indef.
Bixley, Edgar, Boston Belles, B. R.
Block, John J., Harry Bryant's, B. R.
Bine Cadets, 51 Hanover, Boston.
Binsh, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapida.
Bolus, Harry, Lyric, Little Rock.
Borella, Arthur, Barnum & Bailey, C. R.
Bootblack Quartette, Orpheum, Kansas City.
Bottamley Tronpe, Circo Bell, Mexico.
Boulden & Quinn, Savoy, Fall River.
Bowers, Walters & Crookes, Keith's, Boston.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Nevaro, 1013 Lincoln, Milwankee.
Bowen Bros., 1553 Broadway, New York.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, New York.
Bradfords, The, 230 W. 41, N. Y.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradys, The, 209 W. 43, N. Y.
Brady & Mahoney, Irwin's Big Show, B. R.
Brigham, Anna R., Majestic, St. Paul.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brennan & Downing, Main St., Peoria, Ill.
Brindamour, Proctor's, Troy.
Brisson, Alex., Barnum & Bailey, C. R.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Huntings Co.
Brobst Trio, Pottsville, Pa.
Brooks & Jeanette, 1602 Madison, N. Y.
Brooks & Vedder, Empire, Grand Forks, N. D.
Brown, George, Barnum & Bailey, C. R.
Brown, Harris & Brown, Orpheum, Harrisbnrg.
Brown, Jessie, Hanlon's Superba Co.
Brown Bros. & Doc, Noveity, Vallejo, Cal.
Brown & Nevarro, 4 W. 135, N. Y.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Wilmot, Majestic, Birmingham.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 805 Cauldwell, N. Y.
Brnce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Brunettes, Cycling, Family, Carbondale, Pa.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Avenne B, N. Y.
Buckeye Trio, 27, Majestic, Montgomery.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley & La Mar, 119 E. 14, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Buffalo, Young, & Mlle., Vera, Grand, Portland.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Toughey & Co., Empire, Paterson.
Burke & Urline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burns & Robbins, Model, Newark.
Burton & Burton, Fay Foster Co., B. R.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows Travers Co., 116 E. 25, N. Y.
Bush & Elliott, 1349 45, Brooklyn.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Jr., Majestic, Kalamazoo.
Butley & Lamar, 2319 S. Bonvier, Philadelphia.
Buxton, Chas. C., Cryatal, Menasha, Wis., indef.
Byers & Herman, Lyric, Dayton, O.
Byrd & Vance, Pastor's, N. Y.
Byrne, Golson, Players, Crystal, Milwankee.
Byron & Langdon, Shea's, Buffalo.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Callahan & St. George, Novelty, Brooklyn.
Cameron & Flanagan, Hathaway's, Malden.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calef & Waldron, Lyric, San Antonio.
Calvin, James, 445 W. 64, Chicago.
Campbell, W. S., Rose Sydell, B. R.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carbrey Bros., Orpheum, Oakland.
Carlisle Wild West, Hippodrome, Boston.
"Carletta," Orpheum, Omaha.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Empire, San Francisco, indef.
Carroll & Cooke, Orpheum, Denver.
Carroll, Great, Fay Foster, B. R.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 410 Line, Evansville.
Carson Bros., 427 Pacific, Brooklyn.
Caron & Farnum, Orpheum, New Orleans.
Carters, The, 921 9, La Salle, Ill.
Carter, Taylor & Co., Orpheum, Yonkers.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casad & De Verne, Orpheum, Canton, O.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Craney, 15½ So. 5, Elizabeth.
Cassin & Reeves, O. H., Herrington, Kas.
Caswell, Maude, Gibbons Tour.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London, S. W.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, Poli's, Bridgeport.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Strollers, B. R.
Clare, Sidney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Duncan, 1215 Madison, Indianapolis.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clark & Turner, Casino, Washington, Pa.
Clarke, Wilfred, K. & P. 58th St., N. Y.
Clarks, Three, Ringling Bros., C. R.
Claudius & Scarlet, 146 W. 83, N. Y.
Claus, Martha, 134 Concall, St. Paul.
Clermento, Frank & Etta, 129 W. 27, New York.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Raidin, 1975 Bergen, Brooklyn.
Clinton, Chris., 43 W. 28, New York.
Clipper Sisters, 466 Blewett, Seattle.
Clivette, 274 Indiana, Chicago.
Clyo & Rochells, 87 Park, Attleboro, Mass.
Cox, Lonzo, 230 W. 51 Court, Chicago.
Coate, Charlotte & Margrete, 1553 B'way, N. Y.
Coccia & Amato, Shubert, Utica.
Coby & Garron, 27, Majestic, Denver.
Cohen, Louis W., 180 Jewet, W. New Brighton.
Cole & Clemens, Davis Hotel, Philadelphia.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Colonial Septette, Keith's, Philadelphia.
Coltons, The Champagne Girls, B. R.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
"Compromised," Columbia, St. Louis.
Conn, Downe, & Willard, Majestic, Joplin, Mo.
Cooke, Caroline, Temple, Ft. Wayne.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, 3154 Prairie, Chicago.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Cooper, Harry L., Fay Foster, B. R.
Cgram, G. O. H., Indianapolis.
Cornallas, Eight, Ringling Bros., C. R.
Cossar, Mr. & Mrs., Salem, Mass.
Cotton, Lola, Keith's, Philadelphia.
Cottons, The Champagne Girls, B. R.
Conbay, William F., 404 W. 24, N. Y.
Couthoui, Jessie, 6532 Harvard, Chicago.
Courtleigh, Wm., 27 Hammerstein's, N. Y.
Coyne & Tinlin, 7036 Washington, Chicago.
Cowey, Ferry, Wintergarten, Berlin.
Craig, Richy, National, San Francisco.
Crawford & Manning, 258 W. 43, N. Y.
Creasy & Dayne, G. O. H., nidianapolis.
Creo & Co., Orpheum, Zanesville, O.
Crickets, K. & P. 58th St., N. Y.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Will H., & Co., Majestic, Dallas.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cryatal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., B'way, Middletown.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob, 1553 Broadway, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curson Sisters, Ringling Bros., C. R.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, Empire, London, Eng., indef.
Cyril, Herbert, Orpheum, Allentown.

D

Dacre, Louise, Parisian Belles, B. R.
Dagnean & Bruce, Orientals, B. R.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dahlman Quartette, Majestic, Chicago.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., G. O. H., Carbondale, Pa.
Dale, Wm., Cryatal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's B. R.
Darwin, Ringling Bros., C. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davenport, John, Yankee Robinson C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatches.
Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Bonider, Co., indef.
Davis, Hal. & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, Orpheum, Zanesville, O.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
D'Arville Sisters, Chicago, Ill.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
De Velde & Zelda, Pastor's, N. Y.
Deery & Francis, 328 W. 30, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, Proctor's, Albany.
Delavoye & Frits, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Deltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas. & Dogs, 8 Union Square, N. Y.
De Chantal Twins, 263 Ogden, Jersey City.
De Cotret & Howard, Bowdoin, Sq., Boston.
Demacos, The, Hathaway's, Lowell.
De Graff Sisters, Trans-Atlantic, B. R.
Demonio & Belle, Pantages, Seattle, indef.
Denman, George, Barnum & Bailey, C. R.
Derenda & Green, Apollo, Paris, France.
De Haven, Rose, Sextet, Alhambra, N. Y.
De Haven & Sidney, Hammerstein's, N. Y.
De Lisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delaphone, 54 Willoughby, Brooklyn.
De Marlo, Ringling Bros., C. R.

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THIS SUMMER AT MANHATTAN BEACH AND YOUNG'S PIER, ATLANTIC CITY

Cobb's Corner

SATURDAY, APRIL 18, 1908.

No. 112. A Weekly Word with WILL the Wordwright.

BACK ON EARTH WITH A BATCH OF BAD ONES.

"I HATE YOU JUST BECAUSE I CAN'T HELP LOVING YOU"

"TAKE PLENTY OF SHOES"
(It's a long ways back home)

"THAT GRAND OLD GENTLEMAN"
(Patriotic rave)

"YIP-I-ADDY-I-AY"
All ready May 1st, by

WILL D. COBB

Wordwright. All All Right.

De Mont, Robert, Trio, Grand, Bellingham.
De Veau, Hubert, 364 Prospect, Brooklyn.
DeMora & Graceta, Varieties, Terre Haute.
De Muths, The, 26 Central, Albany.
De Ormond, Unique, Minneapolis.
De Trickey, Coy, Hunt's Hotel, Chicago.
Devine, Doc, Ashland Hotel, Phila.
De Voy & Miller, 209 E. 14, N. Y.
Dierickse, Bros., 1235 Golden Gate, San Francisco.
De Vere, Madeline, 54 W. 125, N. Y.
De Young, Tom, 156 E. 113, N. Y.
Deming, Joe, 1203 W. North, Baltimore.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dickinson, W. S., Crystal, Nashville.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Dixon, Nona, 5626 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, Temple, Detroit.
Doner Joe & Nellie, Moon Light Maids.
Donnelly & Rotall, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, Moon Light Maids.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Bingamen, Reading.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 43, N. Y.
Dowlin, John, Toreadors, B. R.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Drawee, Frisco & Hambo N. 1 Pl., Boller, Paris.
Dreano, Josh., Revere House, Chicago.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Orpheum, Oakland.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 20, Orpheum, Boston.
Duncan, Tom, Ringling Bros., C. R.
Duncan & Hoffman, Bijou, Flint, Mich.
Dunn, James, 464 W. 51, N. Y.
Dupres, Fred, Auditorium, Lynn.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Duttons, Three, Ringling Bros., C. R.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughan, 2039 Lawrence, Phila.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldridge, Press, Orpheum, Oakland.
Eltinge, Julian, Colonial, Norfolk, Va.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Glole, Fay Foster, B. R.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth 4, Tiger Lilies, B. R.
Emerald, Monie, Palace, Halifax, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Bennett's, Montreal.
Emperors of Music, Four, 431 W. 24, N. Y.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Esmeralda Sisters, Scala, Copenhagen, Den.
Espe, Dutton & Espe, Orpheum, Easton, Pa.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene Trio, 886 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, 1746 W. 103, Chicago.
Evans, Chas. E., Orpheum, Los Angeles.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., 111 Laraca, San Antonio.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., Orpheum, Butte.
Esler, Carrie, Tiger Lilies, B. R.

F

Fagan & Meriam, Shirley, Mass., indef.
Fairchilds, Mr. & Mrs., Star, McKees Rocks, Pa.
Falardaux, Camille, 691 Saratoga, E. Boston.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Orpheum, St. Paul.
Fantas, Two, Windsor, St. Paul.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fassoos, Four, Barnum & Bailey, C. R.
Faust Brothers, Bijou, Decatur, Ill.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Broadway, New York.
Faye, Elsie, Keith's, Providence.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, St. Paul.
Fentelle & Carr, Poll's, Springfield.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, Lyric, Corpus Christi, Tex.
Ferrard, Grace, 217 Warsaw, Chicago.
Ferrell Bros., People's, Cedar Rapids.
"Ferry," O. H., Hastings, Neb.
Fiddler & Shelton, Bijou, Saginaw.
Field Boys, Hathaway's, Malden.
Fields, W. C., Keith's, Portland.
Fields, Will H., Orpheum, Chillicothe, O.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, Whitney's Detroit.
Fisher, Mr. & Mrs. Perkins, Varieties, Terre Haute.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 753, Jennings, N. Y.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Fitzgerald & Wilson, 25, Family, Butte.
Flatow & Dunn, 128 W. 96th, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 14, Leicester, London.
Flora, Mildred, Night Owls, B. R.
Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1218 Penn Ave., Washington.
Florede, Nelle, 241 W. 43, N. Y.
Florences, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forber The Marvel, 153 W. 9, So. Boston.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar & Co., Elks Club, N. Y.
Foster, George, Majestic, Little Rock.
Foster & Dog, K. & P. 125th St., N. Y.
Fords, Four, Bennett's, Ottawa.
Fox & Gray, Star, Stapleton, L. I.
Fox, Will H., Palace, Halifax, England.
Fox, Will H., 14 Leicester st., London, Eng.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Philadelphia.
"Four Fords," Bennett's, Montreal.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 708 7, S. W. Wash, D. C.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, K. & P., Troy, N. Y.
Frederick Bros. & Burns, Orpheum, Oakland.
Fredians, Great, Barnum & Bailey, C. R.
Freligh, Lizzie, Trans-Atlantic S, B. R.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frey Trio, Majestic, Topeka.
Frosto, Chris., 917 W. 6, Faribault, Minn.
Fukino Troupe, Brigadiers, B. R.
Fulton, May, 120 W. 116, N. Y.
Fuller, Ida, Colonial, N. Y.

G

Gardiner Children, Palace Hotel, Chicago.
Gardiner, Jack, Orpheum, Minneapolis.
Gardner & Lawson, 1214 2nd N., Nashville.
Garden & Somers, Toreadors, B. R.
Gardiner & Vincent, Coliseum, London, Eng.
Gath, Carl & Erma, Bijou, La Crosse.
Gabriel & Co., Orpheum, Los Angeles.
Gaffney Dancing Girls, Alamo, Birmingham.
Gagnoux, The, Staub's, Knoxville.
Galando, 82 Sumner, Brooklyn.
Gale, Franklyn, Orpheum, Butte.
Gallagher & Barrett, Columbia, Cincinnati.
Gallettl's Monkeys, Orpheum, Omaha.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1908 N. 8, Phila.
Gardner & Maddern, 208 American Bldg., Seattle.
Gardiners, Three, Gaiety, So. Chicago.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Geiger & Walters, Poll's, Springfield.
Genaro & Band, Alhambra, N. Y.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillette Sisters, 60 Manhattan, N. Y.
Gibson, Sydney C., Colonial, Richmond, Va.
Gilmaire, Garvin, 59 W. Eagle, E. Boston.
Gilmore, Stella, Jolly Girls, B. R.
Girard & Gardner, Haymarket, Chicago.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, 27, Grand, Nashville.
Goets, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Golden & Hughes, Acme, Sacramento.
Golems, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Coutiuental Hotel, Chicago.
Gordon, Cliff, Orpheum, San Francisco.
Gordon & Shackhorn, 225 W. 27, New York.
Gordon & Marx, 236 W. 32, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, Orpheum, Memphis.
Goss, John, Bijou, Battle Creek.
Gossans, Bobby, 400 So. Smith, Cob, O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Grabowsky, Robert, French Maids, B. R.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 1553 Broadway, N. Y.
Grace, Lizzie, Miner's Americans, B. R.
Granuon, Ila, Johnstown, Pa.
Greve & Green, 400 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregory's Five, Alhambra, Paris.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.
Gruet, Jack, Al. Marie Ideals, B. R.
Guertin, Louis, Metropolitan Hotel, Brockton.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Alfred, Rollickers, B. R.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hale & Harty, 319½ Indiana, Indianapolis.
Hale, Lillian, & Co., 27 Bijou, Winnipeg.
Hailey & McKinnon, Lady Birds, B. R.
Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 569 6th Ave., N. Minneapolis.
Hammond, Flossie, French Maids, B. R.
Hammond & Forrester, 101 W. 83, N. Y.
Hanlon & Lewis, 121 W. 116, N. Y.
Hannon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 40th, Brooklyn.
Hauvey, Clark & Prideau, Saratoga, Chicago.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Orpheum, Los Angeles.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Hartsell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harlowe, Beatrice, Moon Light Maids, B. R.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
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Harris, Hattie, Keer O. H., Hastings, Neb.
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Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
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Hassan Ben Ali's Arabs, Columbia, St. Louis.
Hawkens, John, Orpheum, Lima, O.
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Hayes & Haley, 147 W. 127, N. Y.
Hayes, Ed. C., Grand, Hamilton, O.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 15 Audubon, N. Y.
Hayman & Franklin, Popular, London.
Healey, Tim, Brigadiers, B. R.
Healy & Vance, 215 W. 106, N. Y.
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Henry, Roethlug, St. Charles Hotel, Chicago.
Henry & Young, 270 W. 39, N. Y.
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Herron, Bertie, Orpheum, Salt Lake.
Herrmann, Adelaine, Young's, Atlantic City.
Herrmann, Adelaide, oung's Atlantic City.
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Hillman & Floyd, 213 W. 62, N. Y.
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Hobson, Mr. & Mrs., Ringling Bros., C. R.
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Hodglu, Alberta, Ringling Bros., C. R.
Hoffmans, Cyclin, Majestic, Topeka.
Holman Bros., Teatro Orsiu, Circo Bello, Mexico.
Holman, Harry, Orpheum, Vancouver, B. C.
Holmes & Hollison, Staub's, Knoxville.
Holloway, Art, G., Springfield, indef.
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FIFTH AVENUE.

(Continued from page 17.)

wake. A first rate supporting company is employed.

Ida Fuller closed the program, and on Monday night it was after eleven o'clock when her number appeared. A few of the audience started to leave, but after the first glance remained standing in the rear. Miss Fuller's spectacular dances are beyond criticism. Her act stands head and shoulders above anything of its kind shown to date.

Williard Simms and Company caught most of their laughs after the rough-house wall-paper stunt was over. The burlesque comic opera bit in "one" pulled them through.

Shean and Warren followed the Simms sketch, but it didn't have a very depressing effect. "Quo Vadis Upside Down" played to its usual percentage of laughs.

"The Watermelon Trust" gave the bill a smashing send-off. There are many things that could be corrected in the specialty. The two girls who work should be obliged to wear a different style of hair dress and the one who doesn't work should be left out altogether. The second costume change by the women is not what it should be. The two men work nicely, as do the women, and the act could be made to stand top notch of its colored kind.

Dash.

Huetterman, Miss, Barnum & Bailey, C. R.
Hunter & Duncan, 221 Downey, Indianapolis.
Hurleys, The, 185½ So. Orange, Newark.
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Hyde, Mr. & Mrs., Chemo Lake, Clifton, Me.
Hyde, Walt, M., & Co., 3506 5, Pittsburg.
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I

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J

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Jacobs & West, Sam Devere, B. R.
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Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
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Johnson, Phil, Brigadiers, B. R.
Johnstone, Lorieuce, Temple, Ft. Wayne.
Jolson, Al., Majestic, Dallas.
Jones & Sutton, Hathaway's, Brockton.
Jorden, Tom, Lady Birds, B. R.
Jorden Troupe, Ringling Bros., C. R.
Joyces, The, 24, Somerset, Boston.
Jules & Margon, Barlow Minstrels.

K

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Kalmo, Chas. & Ada, Maywood, N. J.
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Keatons, Three, 229 W. 38, N. Y.
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Kelly & Rose, 40 W. 28, N. Y.
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Kelly & Massey Co., Bijou, Superior, Wis.
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Kelly & Ashby, Palace, Dundee, Scotland.
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Keller, Major, Poli's, Waterbury, indef.
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Keno & D'Arville, G. O. H., Indianapolis.
Keno, Welsh & Melrose, Haymarket, Chicago.
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Kherns, Arthur H., Revere House, Chicago.
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Kirschhorns, 207 So. 13, Omaha.
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Koppe, S., 215 E. 86, N. Y.
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Kratons, The, Alhambra, N. Y.
Krause, Emma, Brigadiers, B. R.
Kretore, Family, Butte.
Kurtis-Busse, Bijou, Lansing, Mich.

L

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Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Rague Sisters, Barnum & Bailey, C. R.
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La Van Trio, Barnum & Bailey, C. R.
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La Velle & Grant, 226 E. 14, N. Y.
La Vine Cimarlu Trio, Majestic, Johnstown.
Lavette & Doyle, 840 N. 2, Hamilton, O.
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Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 5th Ave., Milwaukee.
Laughing Blanco, Brigadiers, B. R.
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Lawrence, Bert, 3 Laurel, Roxbury, Mass.
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Lester & Moore, Brigadiers, B. R.
Lester, Will, 281 John R., Detroit.
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Lewis, Phil., 121 W. 116, N. Y.
Lewis & Thompson, Merry Maidens, B. R.
Le Fevre — St. John, 208 American Bldg., Seattle.
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Macks, Two, Howard, Boston.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Fadyen & Mac Fadyen, 313 So. 5th, B'klyn.
Mack, James, Wesley, Rose Sydell, B. R.
Madden-Fitzpatrick Co., Proctor's, Albany.
Maddern, Joseph, 139 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
MacDonagh, Ethel, 68 W. 107, N. Y.
Mahr, Agnes, 26, Orpheum, San Francisco.
Ma Dell & Corbley, 116 Howard, Buffalo.
"Madie" 403 W. 51, N. Y.
Maguire, H. S., Kingston, Jamaica.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Galety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 305 W. 127, N. Y.
Manning & Birdsong, Grand, Nashville.
Mautell's Marionettes, 3413 Colby, Everett, Wash.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marlo Trio, Washington Society Girls, B. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marks, Clarence, Broadway Galety Girls, B. R.
Marlon & Lillian, Tiger Lillies, B. R.
Marlowe, Pluukett & Co., 27 Gaylord, Dorchester.
Marnello Mornits Troupe, Ringling Bros., C. R.
Marno Trio, 104 W. 14, N. Y.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Marshall & King, Rentz-Santley, B. R.
Martin, Dave & Percie, 3050 Indiana, Chicago.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Family, Helena, Mont.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Marrder, Lena, Barnum & Bailey, C. R.
Marriott Twins, Hippodrome, Boston.
Mary & Petroff, Barnum & Bailey, C. R.
Mason, Art, Brigadiers, B. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, Sheedy's, Fall River.
Mason & Keeler, Poli's, Springfield.
Masons, Four, People's, Cedar Rapids.
Masquerla Sisters, Three, 9 83d, Chicago.
Mathieu, Juggling, Star, Muncie, Ind.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 100 W. 96, N. Y.
May, Arthur O., P. O. Box 522, Horman, Okla.
Mayer, Robert, Moon Light Maids.
Mayne, Elisabeth, Harry Bryant's, B. R.
MacLareus, Five Musical, Empire, Hoboken.
McAvoy, Harry, Thoroughbreds, B. R.
McAvoy & Hartley, Star, Muncie, Ind.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Richmond Hotel, Chicago.
McCarthy, Myles, Green Room Club, N. Y.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, Majestic, Dallas.
McCoy, Nellie, 557 W. 124, N. Y.
McCree Davenport Troupe, Hagenbeck-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
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McCauley, Joe, Wonderland, Minneapolis, indef.
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McGrath & Paige, Orpheum, Easton, Pa.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McKinley, Neil, Jersey Lilies, B. R.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
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McWilliams, G. R., Colonial, Lawrence, Mass.
Mesney, Lottie, & Co., 7 Elm, Charleston, Mass.
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Melvin Bros., Kentucky Belles, B. R.
Menstians, The, Barnum & Bailey, C. R.
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Mills, Wm., 20th Century Maids, B. R.
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Miller, John, Ringling Bros., C. R.
Millership Sisters, Watson's, B. R.
Miller, Jack, Casino, Elkins, W. Va.
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Miller, Grace, "Phillips", Richmond, Ind., indef.
Miller Sisters, Gay Morning Glories, B. R.
Mills & Lewis, 114 E. 11, N. Y.
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Milletts, The, Ringling Bros., C. R
"Military Octette," Orpheum, Allentown.
Milton & De Long Sisters, 2454 Irving, Denver.
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Miner & Coleman, 201 W. 130, N. Y.
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Monahans, Dancing, Music Hall, Webster, Mass.
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Montgomery, Geo. P., Lyric, Hot Springs, indef.
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Mooney & Holbein, Ipswich, Eng.
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Moore, Tom, Allentown, Allentown, Pa.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morette Sisters, 1287 Lee, Philadelphia.
Morgan & Chester, 1553 Broadway, New York.
Morgan, Lou, Parisian Belles, B. R.
Morris & Morton, Dainty Duchess, B. R.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1807½ Main, Parsons, Kas.
Morris & Hemminguay, Temple, Ft. Wayne.
Morrison, Geo. N., Temple, Revere Beach, Mass.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morse-Bon, Orpheum, Easton, Pa.
Morton, Fred W., Bennett's, Ottawa.
Morton, James J., 147 W. 45, N. Y.
Morton & Elliott, Moss & Stoll Tour, indef.
Morton, Ed., Rollickers, B. R.
Muller, Chum & Muller, Columbia, Cincinnati.
Mullen & Corell, Columbia, Cincinnati.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort. M., Frankfort, Ind.
Murphy & Andrews, 116 Washington Pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 300 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., Orpheum, Sioux City.
Murray Sisters, 238 W. 52, New York.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, indef.
Murray, Clayton & Drew, Merry Maidens, B. R.
Murtha, Lillian, 211 E. 10, N. Y.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, 138 Wickliffe, Newark.
Narelle, Marie, Christ Church, New Zealand.
Natus, Julie, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, Brigadiers, B. R.
Nellia, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 488 Atlantic, Pittsburg.
Nelson, Tony, Schumann, Frankfort, Ger.
Nevada & Eden, 235 W. 43, N. Y.
Nevaros, Four, Barnum & Bailey, C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, 14 Leicester St., London, Eng.
Newman, Jules, Lady Birds, B. R.
Newsomes, Four, Barnum & Bailey, C. R.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nickel, Earl, 345 E. 40, Chicago.
Nicolai, Ida, Bohemians, B. R.
Night With the Poets, Colonial, Lawrence.
"Night on a Houseboat," K. & P., Newark.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, 26, Orpheum, New Orleans.
Nolan, Fred, Boston Belles, B. R.
Nolan, Irvan, 413 N. Madison, Peoria, Ill.
Norman's Juggling Six, Olympic, Chicago.
North, Bobby, 45 W. 116, N. Y.
Nosses, Six, 27, K. & P. 125th St., N. Y.
Notes, Musical, Irwin, Goshen, Ind.; indef.
Nugent, Eddie, Trans-Atlantic, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.
Nugent & Miller, Keith's, Providence.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Green Lake, Wash.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
Olivers, Three, 213 Lincoln, Chicago.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
Omlaw, Gus, Pavillion, Newcastle, England.
O'Neil, Tommie, White's Gaiety Girls, B. R.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill Trio, Bell, Anckland.
Orth & Fern, Orpheum, San Francisco.
Olifans, Three, 711 Orchard, Chicago.
O'Regan, Box 305, Ottawa, Can.
Orbasany, Irma, Forest Park, Kansas City.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marle, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.

P

Pacheco Family, Barnum & Bailey, C. R.
Pamahasika, Prof., 1937 E. Dauphin, Phila.
Palfrey & Hoffler, 51 Broadway, Providence.
Palmer Sisters, 545 Hart, Brooklyn.
"Paradise Alley," G. O. H., Pittsburg.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Patty Bros., Ringling Bros., C. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pauline, Danville, N. Y.
Pendletons, The, 155 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pederson Bros., 528 1st, Milwaukee.
Pelota, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., 222 Eastern, Portland, Me.
Perkins, Walter E., 208 American Bldg., Seattle.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Perry, Frank L., Casino, Altoona, Pa.
Persone, Camille, Bijou, Decatur, Ill.
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Philbrooks & Reynolds, 220 E. 78, N. Y.
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Power, Coletta & Co., 70 Rockville pl., Brooklyn.
Prampin Trio, 347 W. 40, N. Y.
Price, John R., & Co., 211 E. 14, N. Y.
Prices, The Jolly, Salem, Salem, Mass.
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Prior & Norris, Tukwila, Wash.
Pritzkow, Louis, Century Girls, B. R.
Prosit Trio, Ringling Bros., C. R.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Gen. Del., Chicago.
Pucks, Two, Orpheum, Salt Lake.
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Pullen, Lonella, 194 Jefferson, Trenton.
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Q

Quaker City Quartet, 406 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Alhambra, Paris.
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Raleigh & Harrington, 233 Winter, Hagerstown.
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Rawson & June, Phoenicia, N. Y.
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Ray, Fred, & Co., Bennett's, London.
Raymond, Fredericka, 16 E. 88, N. Y.
Raynor, Val., Trans-Atlantics, B. R.
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Reded & Hadley, World Beaters, B. R.
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Reed, John P., Lyric, Lincoln, Neb.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington, pl., N. Y.
Rego, Jimmie, Scenic, E. Boston.
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Reid Sisters, 53 Broad, Elizabeth.
Reid, Lillan, & Co., 272 E. 35, Chicago.
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Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al., Reeves' Beauty Show, B. R.
Reeves, Alf., Poli's, Bridgeport.
Reeves, Billy, Poli's, Bridgeport.
Remington, Mayme, Shea's, Buffalo.
Rennee Family, Majestic, Little Rock.
Reno, Geo. B., & Co., Empire, London, Eng.
Reno & Bigar, Barnum & Bailey, C. R.
Reno, Mlle., & Co., Kankakee, Ill.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Renzetta & Lyman, Trocadero, B. R.
Revere & Ynir, Champagne Girls, B. R.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Reynard, Ed. F., Hammerstein's, N. Y.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodea & Engel, 223a Chauncey, Brooklyn.
Rice, Al., 262 Springfield, Newark.
Rice & Cohen, Orpheum, Des Moines.
Rice, Fanny, Vaudeville, Dayton, O.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142, N. Y.
Rice & Prevost, Hippodrome, Cleveland.
Rice & Walters, Boston Belles, B. R.
Richards, Chris., Empire, Hoboken.
Richo Duo, Lyric, Hot Springs.
Richards, Great, Colonial, Norfolk, Va.
Riley, Frank, Orientals, B. R.
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Richards & Grover, 27, Bijou, Dubuque, Ia.
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Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
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Rivards, Three, 338 Scribner, Grand Rapids.
Roattino & Stevens, Keith's Philadelphia.
Roberts, Four, G. O. H., Grand Rapids.
Roberts, Signa, Merced, Cal.
Roblsch & Childress, Orpheum, Newark, O.
Robinson & Grant, 206 8th Ave., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Roby, Dan, 1553 Broadway, N. Y.
Roche, La Belle, Mlle., Ringling Bros., C. R.
Rock & Fulton, Maryland, Baltimore.
Rockaway & Conway, Majestic, Des Moines.
Roethig, Henry, St. Charles Hotel, Chicago.
Rogers & Evans, Bijou, Quincy, Ill.
Rogers, Mr. & Mrs. Robt., 121 W. 42, N. Y.
Roltare, 28 W. 33, N. Y.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, G. O. H., Pittsburg.
Rooney, Katie, 807 N. Patterson Pk., Baltimore.
Rome, Mayo & Jolliet, Grand, Nashville, Tenn.
Romaine, Anna, Lid Lifters, B. R.
Romanhoffs, The, 133 17th, Wheeling, W. Va.
Ronaldos, The, Family, Moline, Ill.
Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Rosa, Bessie, Boston Belles, B. R.
Roscoe & Sims, Rents-Santley, B. R.
Ross & Lewis, Grand, Stockton, Eng.
Ross & Vack, Garrick, Norristown, Pa.
Rose, Elmer, French Maids, B. R.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rowland, 127 W. 27, N. Y.
Royal Musical Five, Majestic, Milwaukee.
Royce Bros., 9th & Arch, Museum, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Russell, Fred. P., 486 W. 136, N. Y.
Russell, Fred., Bowery Burlesquers, B. R.
Russell & Davis, Idle Hour, Atlanta, indef.
Ryan & Richfield, K. & P. 5th Ave., N. Y.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Sandwinas, The, Temple, Detroit.
Saimo, Juno, Keith's, Providence.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvail, Crescent, Champaign, Ill.
Salvaggis, 5, Miss N. Y., Jr., B. R.
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Shannons, Four, Saratoga Hotel, Chicago.
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Sharocks, The, Olympic, So. Bend.
Shaws, Aerial, Ringling Bros., C. R.
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Smith & Brown, Morning Glories, B. R.
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Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch., Chicago.
Starr, Carrie, Brigadiers, B. R.
Steger, Julius, & Co., Orpheum, Salt Lake.
Sterns, Al., 131 W. 26, N. Y., care of Ward.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart & Desmond, 147 W. 142, N. Y.
Stewart, Harry, Rose Sydell, B. R.
Stepheus, Harry, 27, Shea's, Buffalo.
Stickner, Emma, Ringling Bros., C. R.
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Sutton & Sutton, High School Girls, B. R.
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Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., Colonial, N. Y.
Sylow, Barnum & Bailey, C. R.
Sylows, The, Parisian Belles, B. R.
Sylvan & O'Neal, World Beaters, B. R.
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Symphonia Musical Trio, 26 N. Jefferson, Dayton.

T

Tanean, 10 Central, Brooklyn.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
Taylor, Ella, French Maids, B. R.
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Torcat, Orpheum, Yonkers.
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Tyce, Lillian, Orpheum, Boston.
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U

Ulrich, Fritz, 206 W. 44, N. Y.
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Usher, Claude & Fannie, Poli's, Hartford.

V

Vagges, The 4, Green, Auburn, N. Y.
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Vermette-Carpottie Trio, 451 Breboeuf, Montreal.
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Voelker, Mr. & Mrs., Chase's, Washington.
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Vynos, The, 366 W. 31, N. Y.

W

Wahlund, Tekela Trio, 205 W. 22, N. Y.
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Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
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Weber, John, Broadway Gaiety Girls, B. R.
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Welch & Maitland, Vanity Fair, B. R.
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Wells, Billy K., Harry Bryant's B. R.
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White, Tom, Lady Birds, B. R.
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Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Wiggans, Joe, Imperials, B. R.
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Wilbur, Caryl, Empire, York, England.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids.
Williams & Weston, 208 State, Chicago.
Wills & Hassan, Proctor's, Newark.
Wilson & Doyle, Majestic, Montgomery.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lizzie N., Orpheum, Canton, O.
Wilson, Lottie, Family, Clinton, Ia.

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Winkler & Kress, 224 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 39th St., Pittsburg.
Wixon & Eaton, Strolling Players Co.
Wood Bros., Empire, Indianapolis.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Wolford & Stevens, Lyric, Macon, Ga.
Wolfe & Vaughan, 610 3d E., Cedar Rapids, Ia.
Wormser Tots, 502 W. 3, Davenport, Ia.
Woodward, Ed. & May, Majestic, Ashland.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Keith's, Providence.
Work & Ower, G. O. H., Pittsburg.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Wniff, Edward, Barnum & Bailey, C. R.
Wniff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wygand & Wygand, Scenic, Pawtucket, R. I.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnel, R. F. D. No. 6, Lancaster.
Yaito Duo, 229 W. 38, N. Y.
Yamamato Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtnckey, Prince, Barnum & Bailey, C. R.

Z

Zamloch & Co., 493 6th, New York.
Zanzigs, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, N. Y.
Zazeli & Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., 20, Majestic, Denver.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmer, John, Empire, San Francisco, indef.
Zobedl, Fred., 20, Armory, Binghamton.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Adaminl, Taylor, Garrick, Norristown, Pa.
Alvin, O. H., Dresden, O.
Apdales' Animals, Keith's, Phila.
Araki's Troupe, Lyceum, Washington.

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West and Van Siclen were warmly received. Theirs is entirely different from the usual run of musical acts, and excellent comedy is furnished by both the principals.—San Francisco "Examiner."

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"A King for a Night"

LYNN EVENING NEWS, TUESDAY, APRIL 14, 1908—Conroy, Lemaire and Company, presenting Mr. Conroy's laughable farce, "A King for a Night," is the top-liner at the Auditorium this week, and it certainly is one big laugh from start to finish. Frank J. Conroy, the author, who plays the part of Abe Washington, alias His Royal Highness, is one of the best blackface comedians on the stage. His portrayal of the part assigned to him is inimitably funny and his lines are clever and original. He has good support in Edith Forrest, George Lemaire and Irving Kramer, and the skit is surely well worth seeing.

Direction PAT CASEY.

Bedell Bros., O. H., Scranton.
Beecher & Naye, Royal, Brooklyn.
Bell Boy Trio, Hathaway's, Malden.
Bowen & Florenze, 27, Howard, Boston.
Bowen & Vetter, O. H., Penn Yan, N. Y.
Burton & Vass, Wasson's, Joplin, Mo.
Byrne, Golson Players, Crystal, Milwaukee.
Byrne, Myrtle C., & Co., Mary Anderson, Louisville.
Carter, Chas. J., "Milton," Queens Ave., Sydney, Australia.
Cohen, Isidore, 754 Westchester, Bronx, N. Y.
Colleens, Singing, Poli's, Scranton.
Comrades, Four, Olympic, Brooklyn.
Conlon & Carter, Unique, Winnipeg.
Cooper, Leo, & Co., Grand, Portland, Ore.
Cowper, Jimmie, 86 Carroll, Binghamton.
Cross, Billy, Bowdin, Boston.
Dagwell, Aurie, Keith's, Philadelphia.
Deveau, Hubert, Proctor's Newark.
Drew, Dorothy, Apollo, Dusseldorf, Ger.
Dunn & Miller, Pictorium, Zanesville, O.
Empire Comedy Four, May 4, Coliseum, London.
Fernandes, May, Duo, Armory, Binghamton.
Fisher, Mr. & Mrs., Perkins, American, St. Louis.
Fitzgerald & Gilday, 27, Grand, Butte.
Goforth & Doyle, Keith's, Providence.
Goldsmith & Hoppe, Trent, Trenton.
Hayes & Wynnes, 15 Audubon Ave., N. Y.
Henshaw, Harry N., Clark's Runaway Girls, B. R.
Hibbert & Warren, Bennett's, Ottawa.
Hylands, Three, 23 Cherry, Danbury, Conn.
Kollins & Carmen Sisters, 27, Pantage's, Seattle.
Marvin Bros., Bijou, Calumet, Mich.
McCann, Geraldine & Co., Orpheum, Richmond.
McWilliams, G. R., Savoy, Fall River.
Mora, Silent, G. O. H., Norwalk, O.
Musketeer Quartette, Cleveland, Cleveland.
Normand, Juggling, Olympic, Chicago.
Powers, Mr. & Mrs., Alhambra, N. Y.
Rinaldos, The, Colonial, Richmond.
Ross Sisters, Casino, Elkins, W. Va.
Scott & Wright, Hathaway's, Lowell.
Shamrons, Four, Majestic, St. Paul.
Spears, Bert, Central, Cambridge, Mass.
Steely & Edwards, Majestic, Chicago.
Stoddards, The, Star, Monnessen, Pa.
Strickland, E. C., Bijou, Muskegon, Mich.
Tennis Trio, Empire, Paterson.
Thornton, George A., Mohawk, Schenectady.
Trolly Car Trio, Acme, Sacramento.
Valdere, Bessie, Troupe, K. & P. 125th St., N. Y.

BURLESQUE ROUTES

WEEK APRIL 20.

When not otherwise indicated, "L. O." after show indicates it is laying off.

Americans, 20-22, Terre Haute; 23-25, Indianapolis.
Avenue Girls, Dewey, N. Y.
Bachelor Clubs, Gayety, Philadelphia.
Behman Show, Corinthian, Rochester.
Blue Ribbons, Gayety, Birmingham.
Bon Tons, Olympic, Brooklyn.
Boston Belles, Greenwall, New Orleans.
Bohemians, Century, Kansas City.
Bowery Burlesquers, Gayety, Detroit.
Brigadiers, Lyceum, Washington.
Broadway Gaiety Girls, Met. O. H., Duluth.
Bryant's, Harry, Gayety, St. Louis.
California Girls, 20-22, Luserne, Wilkes-Barre; 23-25, L. O.
Casino Girls, 20-22, Gilmore, Sprfingfield; 23-25, Empire, Albany.
Century Girls, Theatre Royal, Montreal.
Champagne Girls, Avenue, Detroit.
City Sports, Gayety, Milwaukee.
Cherry Blossoms, 20-22, Des Moines; 23-25, St. Joe.
Colonial Belles, Bowery, N. Y.
Cracker Jacks, Empire, Cleveland.
Cosey Corner Girls, Eighth Ave., N. Y.
Dainty Duchess, Star & Garter, Chicago.
Dreamlands, Empire, Chicago.
Empire Show, London, N. Y.
Fay Foster, Star, Milwaukee.
Girl from Happyland, Gayety, Washington.
Golden Crook, Gayety, Brooklyn.
High Jinks, 20-22, Indianapolis; 23-25, Terre Haute.
High School Girls, 20-22, Evansville; 23-25, L. O.; 26, Empire, Chicago.
Ideals, Folly, Chicago.
Imperials, Howard, Boston.
Irwin's Big Show, Garden, Buffalo.
Jersey Lilles, Casino, Philadelphia.
Jolly Grass Widows, Star, St. Paul.
Jolly Girls, 20-22, L. O.; 23-25, Luserne, Wilkes-Barre.
Kentucky Belles, 20-22, Lyceum, Troy; 23-25, Gayety, Albany.
Knickerbockers, Lyceum, Boston.
Lid Lifters, Standard, Cincinnati.
Lady Birds, Star, Toronto.
Majestics, Empire, Toledo.
Mardi Gras Beauties, Gayety, Columbus.
Masqueraders, Westminster, Providence.
Merry Maidens, Standard, St. Louis.
Miss New York, Jr., Columbia, Boston.
Moonlight Maids, 20-22, Gayety, Albany; 23-25, Lyceum, Troy.
Morning Glories, 125th St. Music Hall, N. Y.
New York Stars, L. O.; 27, Waldman's, Newark.
Nightingales, Gotham, N. Y.
Night Owls, 20-22, Empire, Albany; 23-25, Lyceum, Troy.
Parisian Belles, Imperial, Providence.
Parisian Widows, Trocadero, Chicago.
Pat White's Gaiety Girls, Monumental, Baltimore.
Reeves' Beauty Show, Gayety, Toronto.
Reilly & Woods, Buckingham, Louisville.
Rents-Santley, Palace, Boston.
Rialto Rounders, Park, Brooklyn.
Rice & Barton, Gayety, Pittsburg.
Rollickers, L. O.; 27-29, Gayety, Albany; 30-2, Lyceum, Troy.
Rose Hill, Murray Hill, N. Y.
Rose Sydell, Euson's, Chicago.
Runaway Girls, Gayety, Baltimore.
Sam Devere, Bijou, Phila.
Scribner's Big Show, Waldman's, Newark.
Star Show Girls, Academy, Pittsburg.
Strollers, Bon Ton, Jersey City.
Thoroughbreds, L. O.; 27-29, Lyceum, Troy; 30-2, Gayety, Albany.
Tiger Lilies, Dewey, Minneapolis.
Toreadors, Star, Cleveland.
Trans-Atlantics, Majestic, Kansas City.
Trocaderos, Star, Brooklyn.
20th Century Maids, People's, Cincinnati.
Vanity Fair, L. O.; 27, Majestic, Kansas City.
Washington Society Girls, Trocadero, Phila.
Watson's Burlesquers, Lafayette, Buffalo.
World Beaters, L. O.; 27, Gayety, Phila.
Yankee Doodle Girls, Shubert, Newark.

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Gus Edwards Says:

That the "Merry-Go-Round" opened last Monday night at the Lyric Theatre, Philadelphia, to a regular New York first night audience, most of whom came over from the big village. Among the prominent people present were those of the Sime variety, Arthur Hammerstein, F. Ray Comstock, and a host of others. The song hits of the show are "When the Music Starts to Play," "I Met Her at the Metropole," "Betty, You're My One Best Bet," "Have You Seen My Baby," and "Bohemia And You," all published by the House Melodious, Gus Edwards' Music Publishing Company, 1512 Broadway, New York City.

P. S.—Have you heard the girl with the lowest voice in the world? Her name is Locie Albani, and she is being booked in vaudeville by Gus Edwards.

More P. S.—Herman Timberg, while playing Minneapolis last week with the "Schoolboys and Girls," was kidnapped by a troupe of Arabs who played on the same bill. Oh, you Baisuli.

CIRCUS ROUTES

Barnum & Bailey, 20-25, Brooklyn.
Buffalo Bill, April 21, Madison Sq. Garden, N. Y.
Campbell Bros., April 25, Fairbury, Neb.
Copeland Bros., C. R., April 20-25, Victoria.
Fay's Roman, C. R., April 21, Johnstown, Pa.
Gentry Bros., No. 2, 26, St. Louis.
101 Ranch, April 27, Coliseum, Chicago.
Ringling Bros., April 26, St. Louis.
Sells Floto, April 20, Bakersfield; 21, Portersville; 22, Fresno; 23, Madera; 24, Merced; 27-May 2, San Francisco.
Wallace Hagenbeck, May 2, Peru, Ind.
Van Amberg, April 20, Charleston, S. C.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

Letters addressed to artists having names in the route sheet will be forwarded immediately.

A

Anglin, Besse.
Andrews, Pearl.
Armond, Grace.
Arnold, Lole.

B

Budd, Bert.
Burt, Glen (C. O.)
Budd, Bert (C. O.)
Bernard & Coleman (C. O.)
Bourke, J. W.
Baldwin, Carl.
Belmont, Belle (C. O.).
Butler, Ida.
Brown, Henriette.
Binns, J.
Browning, Arthur (C. O.).
Barnbart, Chas. (C. O.).
Belmont, Belle.
Barrett, J. J.
Burke Brothers.
Boch, Otto.
Bowman, Ivy.
Brengk, Ernst.
Blonden, Harry.
Brown, Viola Harris.

C

Claxton, Wm. (C. O.)
Collins & La Belles.
Cyril, Herbert.
Conner, M. R.
Clark, Harriet L. (C. O.).
Cheeves, Joe.
Coddington, Eugene.
Claxton, William (C. O.).
Cline, J. E.
Couthope, Jane (C. O.).
Ceballos, H.
Church, Alice.
Cunningham, Albert.
Conklin, Al.
Coffman, Jas.
Cooper, Harry.
Corson, Cora Youngblood.
Collins and Brown (C. O.).

D

Dudley, A.
Daly and O'Brien.
Dooley, J. Francis (C. O.).
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Dailey, Bob and Nellie.
Damsel, Frank.
DiBella and Volpe.
Duncan & Godfrey (C. O.).
Dunn, Billy (C. O.)
Duggan, Archie.

E

Evans, George (C. O.).
Emmy's Pets.
Elton, Jane.
Ely, J. Frank.
Elliott, Jack.

F

Foy & Clark.
Foy, Harry.
Forrester, Sidney.
Ferlen, Frances J. (2).
Freeman, Wallace.
Farnsworth, Walter.
Forrester, Mrs. Chas.
Fried, Joe.
Fagan, Barney.

G

George, Edwin.
Gibbons, Thomas (C. O.).
Green, Albert (C. O.).
Green and Werner (C. O.).
Garrick, Richard.
Green, Albert.
Graham, James (C. O.).
Gulse, Florence.
Green, Albert.
Gerome, Viola.
Goergis, Two (2).
Gillen, Tom.
Grady, Thos. J.
Gordon, Cecil.

H

Hughes, Mazie (C. O.)
Harris, Mr.
Harris, Geo. H. (C. O.)
Harvard & Cornell (C. O.)
Hoey, Chas.
Hutchinson, Willard H. (2).
Hniker, Edith.
Heck, W.
Harding, Hazel.
Hart, George D.
Harris, Ida C.
Holmes, Carla.
Hollis, Hylda.
Hamilton, Elise.
Hopper, Chas. H.
Hazard, Lynn & Bonnie (C. O.).
Hawley, John.
Hall & Coburn (C. O.)
Harcourt, Daisy.
Hoey, Chas.
Hopper, C. H.

I

Italian Trio.

J

Jenkins, James (C. O.)
Jolson, Al. (C. O.)
Julian, Harry (C. O.)
Jones, Walter.

K

Kramer, Sam.
Kollins, King.
Kaufman, Reba (C. O.).
Knight, Harlan E.
Kennedy, Frank.
Kollins & Klifton (C. O.)

L

Lyons and Parks.
Lee, Alice.
Leigh, Tom.
Leon, Neille.
Lind.
Lea & Opp (C. O.)
La Salle, Harry (C. O.)
Lusby, Huchison (C. O.)
Larkins & Burns.

M

Marx, Julius W.
Marks, Chas. (C. O.)
Melnott Armand.
Murray & Murray.
Midgley & Carlisle.
Malcolm, Annette.
Melrose, Elmer.
Mozart, Fred.
Maillaird, Virginia.
McKay and Cantwell.
MacFadden, Mr. and Mrs.
McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Moore, James A.
Mimics) 4 (C. O.).
Murray, W.
Merritt, F. R. (C. O.).
Miller, Clyde, C.
McCauley, Ines.
Miller, Louis.
Middleton, Minnie.
MacFarland, G. J.
Mack, Pete (C. O.).
McDermott Billy (C. O.).
McNish, Frank.
McWaters and Tyson.
Morton, Janet.

N

Nevaro, Joe.
Newell, Willard.
Newhouse, Will.

O

Otuita, Mlle.
Owen, Garry.

P

Pedrick, Lloyd.
Pantzer, Willy.
Pritzkow and Chandler.
Pollard, W. D.

Q

Quigley, Helen.

R

Raffin, Louise (2).
Rye, George.
Rawson, Marie (3).
Robinson, Ada B.
Ramsey, Allan.
Rivers & Rochester (6).
Redding, Francesca (C. O.)
Russell, Leah.
Rice & Prevost.
Rogee, Leon.

S

Stanley & Scanlon (C. O.)
Sutherland & Curtis (C. O.)
Sheck, Eugene.
Salter, Irving.
Sarli, Tony.
Smith, Charles F.
Stevens, Mike J.
Sutherland, George (C. O.).
Sidney, Clara.
Schnize, E.
Samoia, Seven.
Sommers, J. T.
Scott, Frank.
Sharp Brothers.
Sinclair Sisters.

T

Tully, Guy.
Travis, Aimie.
Teegarden, H.
Talt, David.

U

Ulpas and Helia.

V

Valley, Camille.
Van, Marguerite.
Velda Trio.
Vasco.
Volta, Nellie.

W

Wilton, Thomas.
Welch, Pauline.
Washburn and Keeley (C. O.).
Wilson, George.
Wooley, Frank.
Williams, Leon.
Wetherall, Harry.
Wynnewoods, The (C. O.)
Walters, Lee.
Waltons, The.
West & Fowler.
Webb, Josie.
Welch, Ben.
Webb, Harry L.
Woycke, Victor.

Z

Zoubalakis, John.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—The advent of Vesta Victoria for the third time in Chicago this season again demonstrated the popularity of the English singer and comedienne in this city. Miss Victoria played two engagements at the Auditorium, where "advanced vaudeville" reigned for a short period, but her greatest success was achieved at the Majestic, which is more compact. The audience on Monday evening was unusually large, notwithstanding the expected dullness of Holy Week. It was quite evident that Miss Victoria is a big drawing card. She is here for two weeks. The bill is most alluring. Gus Edwards' "Blonde Typewriters" have improved vastly since last season. The girls are pretty and songs catchy. Arthur Conrad is a decided innovation in the only male part. The act scored heavily. The Melani Trio offer the same Italian songs and instrumental music. One of the hits was the singing and dancing specialty of the Two Pucks. Gandeschmidt Bros. showed a series of intricate hand balancing and acrobatic feats, assisted by two well trained canines. Mike Bernard and Blossom Seeley and Gertrude Des Roche are under New Acts. Mason and Shannon make their first appearance here in "Astrology," a conversational skit with the astral regions as the basis. The idea is good, but the talk, which is replete with familiar matter, is permitted to deviate from the main subject occasionally, in view of the fact that the theme has broad scope and could be utilized with better results. The song at the finish, showing the portraits of prominent men on the special drop, was a hit. Cowboy Quartet, composed of four young men in typical Western attire, offered several old and rather ineffectual songs. Roland Travers mystified in a diverting magical performance. Mexias and Mexias appeared. The Five Cliftons displayed much agility and remarkable strength in many new gymnastic feats. It is an excellent act.

OLYMPIC (Abe Jacobs, mgr. for Kohl and Castle. Monday rehearsal 9).—Cressy and Dayne, Cassell's Days La Gardenia and Company, Moran and Wizer, Tell Taylor, Ames and Feathers, Coram, Les Amatis, Kelly and Kent, Chapman Sisters and Company, Wamsley-Brewer Company, Henry Roethig, Marks and Marks.

HAYMARKET (Wm. Newkirk, mgr. for Kohl and Castle. Monday rehearsal 9).—Taylor Granville, Jack Gardner, Jolly and Wild, Will Esche, Ernest Yerxas, Clifton Crawford, Four Parros, Three Westons, Grace Armond, The Garnellas, Leonard Kane, Estelle Horsch.

STAR (Tom Carmondy, mgr.).—Hengler Sisters, Anne Hamilton and Company, Howard and Germaine, Davis and Walker, Ramsey Sisters, Lorraine Mitchell, Dan Robey and Kinodrome.

SCHINDLER'S (L. Schindler, mgr.).—The Great Martyne, De Buse and Company, McFarland and Dale Sisters, Ames and Feathers, Jarrow the Great, the Garnellos.

NORTH AVENUE (Paul Sittner, mgr.).—Murphy Whitman and Company, Harrington and Lester, George E. Austin and Company, Krafft and Myrtle, John Ennor's Travelogues, The McCarvers, Zemo, Zamora and Zemo.

TEDDY (Geo. Powell, mgr.).— Walter Stodder and Company, Smiling Harris, Indian Trio, Fewer and Davis, Billy Edwards.

PREMIER.—Gale, Ray and Gale, The Great Simmons, Elmore and Bartlett, The Jalvans, Maggie Lee Clark, Monroe Brothers.

GEM.—Bobbie Knecher, Walter Sanford and Company, Lillian Burnell, Billy McClintock, Shea and Sherman, Marie Elmore.

VIRGINIA (J. V. Ritchey, mgr.).—Gagnier, Williams, Clifford and Williams, Lee and Thomas, Mr. and Mrs. Jimmie Maher, Mlle. Anita, Kopland and Themar.

CRYSTAL (Fred Schaefer, mgr.).—The Great Pampin, Jackson and Marvello, Emerson and Adams.

NATIONAL (C. R. Svening, mgr.).—La Temples, Mayne and Mayne, Dyer and Julian, Fay Weston, Fred Fordham, Josephine Kassella, Mack Brothers.

ROSELAND (Harvey Brooks, mgr.).—Gebruders Cremona, Happy Dick Merriman, The Three Barneys, Rilla Dawn.

LYRIC (John Leonard, mgr., Chicago Heights, Ill.).—The Leotas, Blossom Harris, Frank Rogers, Potts and Harte, Fay Hill.

STAR AND GARTER (U. J. Herrmann, mgr.).—This is the second engagement in Chicago of Phil Sheridan's "City Sports," the show having played a week at the Trocadero early in the season, and then started eastward. While the comedy is light and in many instances tedious on account of the frequency of familiar episodes, it deserves favorable comment for maintaining a good proportion that tends to amuse, even so late in the season. The principal features

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are the chorus numbers and costuming. The show has improved considerably in the equipment since last season. Anna Chandler figured foremost among the women, although Annie Sinnett was alert with her "acting" even to the "horsewhipping" scene. In the company are Harry Keeler, Jack Barrett, Barry Thompson, Tom Humphrey, Geo. Linden, Annie Carter, Mina Stanley. In the olio appeared "The City Sports" ballet, an attractive "girl act"; Thompson and Carter in a sketch, better than last season; Anna Chandler, who should go in vaudeville with her imitations; Five Salvaggos, whirlwind dancers in clever maneuvers; John Barrett, tenor. The Phantastic Phantoms and Humphrey, Keller and Linden in songs.

EMPIRE (William A. Singer, mgr.).—The "Fay Faster" Co. returned. The company, with the exception of Great Carroll, Glair Eller, Harry Cooper, and Lena Lacouvier, is new since last reviewed at the Folly in September. The show otherwise is the same, and affords good entertainment of the conventional burlesque sort. The musical numbers and staging give the performance much attractiveness.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—"The Parisian Widows" returned. The show opened the season here early in the fall.

FOLLY (John A. Fennessy, mgr.).—Miner's "Americans" is the attraction.

At the meeting of the White Rats in their headquarters at the Saratoga Hotel Friday evening, various important matters of interest to the members of the organization were cited, formost of all, the new copyright law, which goes into effect June 1. James Mareo, who acted as chairman, briefly outlined the nature of the new copyright law and its fundamentals, and advised all owners of original matter to apply for protection under the new law without delay. A number of applications for new memberships were received, among them those of two women. They are Gertie De Milt and Lillian Ardell. Among those present were Jack Gardner, Bobby Gaylor, Lazar and Lazar, Geo. E. Murphy, Joe Whitehead, George Evers.—Henry Lee, the impersonator, will arrive from London during the week with the completed details for his "cyclo-dramatica," which will be given in this country under the management of George Lederer. The entertainment is a departure. It consists of motion pictures showing Mr. Lee in impersonations of famous men in characteristic studies. The scenic effects and general surroundings are said to be accurate with each characterization, most of the views having been secured in London.—Daly and O'Brien are playing dates in the Northwest and will return to this vicinity the latter part of May.—Chas. J. Burkhardt retires from Irwin's "Majesties" in Detroit this Saturday.—Richard F. Staley was in the city for two days last week, en route to Colorado, where the mining property of the Ontario Humming Bird Mining Company is located.—C. E. Davis, formerly owner of the Orpheum, Winona, Minn., has purchased half interest in the Crystal Theatre, Sioux City, Iowa.—The Elite, Bristol, Tenn., opened last week with vaudeville and moving pictures.—A nickelodean in Janesville, Wis., was opened by Peter Meyers, the first theatre manager to enter the field in that town.—Ed. Gallagher, of Gallagher and Barrett, tried his new monologue, which he will use in a single act next season, recently, and made a good impression.—Henry and Harry Beck have purchased the Lyric, Maquoketa, Ia., from John Laird—Gil Brown opens for the United around New York early next month—his first engagement in the East in ten years.—Harrison Stewart, comedian of the Pekin Stock Company (colored), is preparing to go in vaudeville.—The new Bijou, Atlanta, Ga., is now in course of construction and will be completed this summer.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 5: Stella Mayhew went extremely well, assisted by Billie Taylor, introduced as a "plant" in the orchestra. As a novelty the Dunedin Troupe of cyclists loomed up strongly, stamping themselves as the best act of its kind seen here up to date. Their routine was well arranged and possessed the requisite snap to register full strength. Press Eldridge was also listed among the newcomers and was well thought of. Armstrong and Verne, the Australian comedy duo, played a return date. The holdovers were Frederick Bros. and Burns, Daisy Harcourt, Chas. E. Evans and Company and The Clarks.

NATIONAL (Sid Grauman, mgr.)—Week 6: The bill was rather inconsistent, being good in spots, while a number of the acts were of the "off" kind. Gliday and Fox, the Hebrew comedians who were seen at the opposition house but a short time since, were favorably considered, due mainly to a bunch of good parodies and a pair of well harmonized voices. May Rirdelle and her village "cut-ups" proved to be nothing more or less than a melange of noise. This was to be regretted, as in their single work all show as the possessors of considerable ability. Armstrong and Hevering, a team of trick cyclists, was satisfying. Though accomplishing nothing of the sensational order, both are quite clever and what they do they do well and waste no time in posing. Ed. Powers scored successfully with his singing portion. Rose and Severus were handicapped with a meaningless sketch labeled "Automobile Disasters." Despite this fact, they were well liked and received a solid round of applause. The Italian Operatic Duo in a street singing specialty was the average, and May Archer registered fair. Patterson's Bronze Statuary closed the show.

WIGWAM (Sam Harris, mgr.)—Week 6: J. Francis Dooley filled in a return date. He has lost one of his dancing girls since his last showing here. The College Boy and Dancing Girl follow the same lines as Dooley's offering and went well though the absent girl was missed decidedly. Hugh Emmett also put in a reappearance. His offering remains practically unchanged and went with its usual strength. Mrs. Emmett also figured in the act with selections on the piano. Ray and Brocee plessed with a comedy sketch, as did May Evans in a whistling and mimicry act of merit. Maud Rockwell was held over for an additional week. The De Laur Operatic Trio made their first Southside showing and scored a hit. The Valveno Brothers, equilibrists and gymnasts, were the closing number.

EMPIRE (Hal Curtis, mgr.).—Week 6: The Jas. P. Lee Company still remains in stock. Their offering of this week was a lively one at comedy, entitled "My Neighbor's Wife." In the olio portion Jack Symonds, the tramp comedian, showed to advantage in his monologue specialty. Lorraine, Buchanan and Company in a rather energetic farce won a good percentage of laughs. The La Vail Bros., aerial artists, and the Beardsley Sisters, singing soubrettes, were also on the bill.

THE PEOPLE'S (Sam Harris, mgr.).—Week 6: Vaudeville and moving pictures.

THE VICTORY (D. J. Grauman, mgr.).—Week 6: Vaudeville and moving pictures.

BOSTON

By EARNEST L. WAITT.

VARIETY Office, Colonial Theatre Building.

ORPHEUM.—Rosie Lloyd deserves her headline place. The Transcript this week says of her: "She is pleasant to see, has vivacity and to spare, dances well, and can point the words of her songs and the pantomime that sharpens them." William H. Thompson and Co., in "For Love's Sweet Sake," run a close second. "The Pullman Porter Maids," with McMahon and Chappelle; Gus. Williams, with a monologue that needs dusting; Chinko, the juggler; Minnie Kaufmann, with those bicycle stunts that are wonders, and Aissee and Lorainne; who can play well, complete the bill, with Dick Lynch, who has a very good act.

KEITH'S.—"A Night With the Poets," is back, better than before. Vasco, the "Mad Musician," plays this house for the first time, getting good laughs. Wilfred Clarke, in his ludierous sketch, goes well. Elsie Faye, Nugent and Miller, put up a fine dancing and singing act. The novelty on the bill is Isabel Butler and Edward Basset, skating on real ice; goes great. The La Maze Bros. in a funny acrobatic act; Jennings and Renfrew, in blackface; Ferreror and his musical dog; Sam Williams, pianologist, who needs new numbers badly, and Welch, Mealey and Montrose are all on the bill. Leonard and Drake, mimics,; Alexandra and Bertie, aerialists; Claude and Marion Cleveland, and Conley and Hastings are also there.

HOWARD.—The sporting fraternity was out in force, for Cora Livingston, the "wrestleress," as press agent Doherty styled her, had her challenge waving. Roger Imhof, heading the Empire, was easily "the goods." Suzanne Corinne, Emma Weston, deserve good hands, and the bunch of girls are the best lookers and dressers seen here this season. In the Howards' own bill were Bush Elliott, Russell and Held, Sandy Chapman, Burdock Sisters, Perry and Pearce, Sempter Sisters, Cruikshank, Lorenzo, juggler, and Billy Pryor, banjoist.

COLUMBIA.—Gladys Sears got 'em all going in "The Parisian Belles" show. Pleasing and pretty, describes her, and she can act. She goes unusually well in the olio. Louis Dacre has a peach of a monologue. The Three Armstrongs, bicyclists, dare most anything and accomplish it.

LYCEUM.—"The Casino Girls" drew good business, the olio being Deeley and Austin, Nolan and White, Stirk and Loudan, Graham and Randall, Crawford and Manning, Flo Zeilar and Lillian Washburn.

PALACE.—"The Bon Tons," featuring "The Girl With the Red Mask," in the olio (regardless of the fact that Dazie was here last week), drew fair business. "The Eight English Cocktails," Rawsone and Clare, in "Just Kids," Ben Pierce, Woods and Green, are in the olio. Musical Russels, Alvin Brothers, Tom and Gertie Musical Russels, Alvin Brothers, Tom and Gertie Grimes and Charles Allen, wooden-shoe dancer.

AUSTIN AND STONE'S.—"The Lady of the Leopards," festured; Camille and Fona, aerialists, and Maxey, "needle king"; also, "Manhattan Girls" put on "A Pink Tea," to good results. Ted Vinton, Chansonette, Watts Musical Trio, Hobson and Wilson, in stage show.

BOSTON HIPPODROME.—Prof. Pepin, ice-skater; the Mariott Twins, the Matsumuto Troupe, and the Six Bonesettis, left the bill this week because it ran too long. Business picked up.

DENVER

By HARRY X. BEAUMONT.

VARIETY Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.).—Week 6: Fred Walton and Company in "Cissie's Dream" heads. Walton has taken Denver by storm. Cliff Gordon carried off the laughing honors. Eleanor Falke was heartily received, being favorite here. Pantzer Trio scored strongly. Gorman and West in a neat sketch did nicely. Cole and Rags hold their own.——MAJESTIC (Dan F. McCoy, mgr.).—The Eddy Family on the tight wire head strong bill. Their work is sensational and went big. Albini, in magic and illusions, held the stage forty-five minutes and the audience wanted more. Keller's "Virginia Belles" (7), singing and dancing, big favorites. Bessie Allen, songs and dances. Ought to be dances only. Jas. R. Waite and Company in "At Lighthouse Point," favorable impression. Support poor. Zeds, contortionist, opened and went good.——CRYSTAL (Wm. A. Weston, gen. mgr.).—Allen, Deimain and Allen in "The Tin Wedding" head strongest bill of season. The act is delightfully refreshing. Donat Bedini and dogs, extra festure, one of the few acts where the man does as much as the dogs. Orville and Frank "Risley" scored strongly. Thomas and Payne (colored), skate dancers, good. Verne and Verne, Australian comedians. Material not suitable for American audiences. Singing good.——NOVELTY (Bert Pittman, mgr.).—Hammond and Forrester, singers and comedians, head. Favorable impression. Colby and Garron, "The Jockey and the Tout," dramatic sketch, with a moving picture finish, well liked; Jay Bogart, blackface comedian, hit; Paul Stevens, very good; Landsuer and Leslie, statuary posturing, opened and went good.——NOTES.—Denver will have plenty of amusements this coming summer. All of the combination houses will run musical or dramatic stock and the Orpheum will also open with stock, so it is rumored. The Crystal, Majestic and Novelty will run vaudeville; Manhattan Beach, musical comedy, Elitch's Garden, stock, and the Tuileries, vaudeville, while the new "White City" will open as one of the finest parks west of Chicago. It will undoubtedly be war to the finish.—Cliff Gordon and Albini created a sensation here. They went around to all the hotels and all night restaurants singing and doing magic for the benefit of the Jewish Consumptive Home and in one night raised $126. They also sang on street corners, passing the hat, securing about $400 in all. Every paper had columns about it. Business is very quiet at all theatres.—Gorman and West are touring the Orpheum Circuit and have been successful. They open in Omaha next week and will be east in May. A scamper was held by the White Rats at the T. M. A. Hall on the night 8. Albini presided and it was conceded by all present (about 300) to be the most enjoyable affair of the kind ever given in Denver. Dan McCoy, manager of the Majestic, and Wm. A. Weston, general manager of the Crystal, were among the guests of honor.

STOCKHOLDERS OF THE ONTARIO HUMMING CO.

NOTICE

WASHINGTON, D. C., March 25, 1908.

My Dear Dick:

Yours to hand asking me what I think of the Ontario Humming Bird Mining property. I'll give you my candid opinion, based on what I saw myself during my recent visit to the property, and not on anything I have read or been told about it. I had every opportunity, as you know, to thoroughly inspect the Mines and to see the result of assays from ore that I saw taken out myself, and believe it to be enormously rich in gold and silver. It only needs the proper machinery at work to yield immense returns. There are numberless fortunes in the claims you control, and I am going to take advantage of the present rates to double my investment, as I think the stock will go quickly to and above par once the machinery is installed. You should be able to dispose of what stock you have very quickly. Could people see the Mines, as I did, and the Bagessens and other investors, the stock would be snapped up as fast as you could fill out receipts for it. You have my permission to show this letter, as I have every confidence in the future of the Ontario Humming Bird Mining Co. But there is one thing sure, if it fulfils my expectations, every stockholder can thank you! For your persevering, unselfish, unrewarded work up to the present time, and your honest management of the company's affairs, will be the prime, and in fact one reason, for the early and successful development of the Mines' undoubted wealth. Had the stockholders been obliged to pay a board of directors and an experienced manager like yourself salaries, the development of the Ontario Humming Bird Mines would have been infinitely more costly and much longer delayed. With best wishes, I remain,

Sincerely your friend,
TOM NAWN.

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PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Nearly every act is familiar, and only in spots were the offerings capable of arousing the Holy Week gatherings. W. C. Fields scored the big solid hit with his comedy juggling act. Emma Carus had a couple of new songs to offer, one of which scored strongly, the audience humming and whistling it without coaxing, and for an encore, Miss Carus pulled a few steps which took her off midst warm recognition, though breathless. The "La-La" number, which she does splendidly, also went well. "Suppressing the Press" was repeated. The numerous points situations and good lines hold up the laughs. "Jack, the Giant Killer," presented by Captain George Auger and Company, won its share of the favors. Auger displays ability unexpected and moves his seven feet seven inches and 320 pounds of avoirdupois about the stage rather gracefully. Ernest Rommel, a midget, gives capable support. A popular ballad sung by him is out of place. Leona Thurber has made no noticeable change, except probably the costuming of the "picks." The whirlwind finish just about saves the act. It needs a lot of attention and brightening up to hold its place in the ranks. Miss Thurber still sings and looks well enough for her part in the act. Lacking stage dressing and attractiveness, the rifle shooting of Frank McCrea proved interesting. Roy Poole adds not a little to the act by his daring display of nerve. Lew Hawkins returned and quite a few laughs answered his efforts, which is probably taken as reward enough to permit of his keeping the old stuff. The casting act of the Four Dunbars put a strong finish to the show, a routine of clean cut tricks being well executed with some good comedy to help out. Phil Bennett, an Italian street singer, whatever that may mean, did fairly well with a musical act. Foresto and his trained dog repeated the act familiar in this city. The same display of fear on the part of the animal robs the act of much of its atractiveness. William Craven, new here, played several numbers on a concertina. One or two imitations were given in the way of variety. A juggling and balancing act by "Youna" was well liked in an opening position; Seymour and Nestor pleased with a singing act, and J. Warren Keane filled in one of the early show positions with tricks in magic.

CASINO (Elias & Koenig, mgrs.).—"New York Stars," this week. There have been several changes in the burlesque show since last seen here.

TROCADERO (Fred Wilson, mgr.).—"Avenue Girls" reappeared this week.

GAYETY (Edward Shayne, mgr.).—Clark's "Runaway Girls," with "The Girl in Black," featured.

BIJOU (J. C. Schanberger, mgr.).—"California Girls."

NOTES.—Phil Bennett, the Italian street singer, was forced to leave the Keith bill on Wednesday owing to illness, and Clemence and Massey, a singing and dancing team, replaced him, the team offering a neat and pleasing act.—Leo Donnelly and Lou Anger challenged a dare, and appeared as "amateurs" at the Casino. They nearly made a hit until they started to sing. Only the kindness of the stage manager saved their lives.—Tom Lewis, of George M. Cohan's "Yankee Prince" company, has joined the squad practicing baseball on the Phillies' grounds. With the name "Bohemia" blazoned on his shirt front he is a rival to George Evans, who still wears the uniform of the old "Fay Templeton" team.—Frank Magone and Chester D'Amon, the thaumaturgist, leave for the South to-night. The act has been booked for several weeks, opening at Atlanta, Monday night.—William Goldenberg, treasurer of the Casino, will be tendered a benefit on Thursday, April 23. In addition to the regular burlesque show, there will be six vaudeville acts given.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, March 1.

TIVOLI (Sydney).—Latest arrivals are Sylvo, comic juggler, and Frank Harwood, character vocalist. Both were here long ago. They met with favorable receptions. The sight of a juggler causes unutterable grievings. We have had a surfeit of these acts. Muriel Andrews, a youthful violiniste, received much applause. Kloss Sisters, serial, splendid; Cunards, brilliant dancing trio; Artois Bros., bar performers, hit of bill; Ike and Will Scott, good; Alma Gray, "the" dancer; George Bentiy, comedian; Lal Logie, likewise; George Deane,, ditto; Leonard Nelson, similar, and a host of others. Terry and Bentley, the latter of the one time trio, "Johnson, Riano and Bentley," made a first Sydney appearance last week and made good.

NATIONAL AMPHITHEATRE.—A bill not so strong as the previous few weeks has Slade Murray as top-liner. He scored big hit. Jarvis and Martyn, jugglers, return visit, few new tricks. Frank Yorke and Charlie Pope, comedians, are the hit of the first part. Also Victor the Great, ventriloquist and illusionist; Maude Faning, Arthur Elliott, Driscoll Boys, The Voiteens and Dick Stead.

NEWCASTLE.—The King's Hall has Morris and Wilson, acrobats; May Reid, Andy Roberts, Frank Yorke, Ernest Ball and a strong contingent. A new bunch were to have opened last night, prominent amongst them being Jack Kearns, comedian; Vera Kearns, dancer; Waratah Duo, and the Rose Sisters. Business excellent.

OPERA HOUSE (Melbourne).—Edwin Boyde, English comedian, is the constellation here. Some of his business would not be tolerated this side, as it was rather "blue." Notwithstanding this he had a good reception. The Flying Eugenes, Jack Russell, Margaret Parker and Company, Tom Dawson, Gibson Girls and a host of others. Kaufmann Troupe of cyclists next big attraction.

GAIETY (Melbourne).—Business up to capacity—a strong array of talent in evidence. Ernest Pitcher, comedian; Carden Wilson, mimic; The Stagpooles (who go to America shortly); Olive Carr, balladist; Frank Herberts, Ward Lear, Ivy Nicholls, Joe Rox, Goldie Collins, and Ronnie Lenton best of a big bunch.

James Brennan, the National proprietor, secured a big pool with his horse Scotland, which won the Newmarket Handicap yesterday. Anything from $100,000 to $400,000 came his way.

May Gibson (Mrs. Harry Coghill), an American artiste, lies seriously ill at St. Vincent's Hospital, Sydney, where she underwent an operation. Owing to this the team of Green and Gibson is lying off.

James Brennan is to leave for England shortly, presumably for fresh talent, so they think here, though I have it on good authority he will not import an act. "Australian people are good enough for me," he says, "and as long as I give them value for their money they'll pay to see the shows." This is all very well in its way, but the monotonous regularity of seeing turns that display no marked individuality is apt to become very distressing to the newspaper scribes, who are bound to fall heavily on some of the acts that need remodeling.

Mr. Harry Rickards also leaves for London within the next few weeks. The premature death of Joseph Larkin has somewhat upset arrangements and the management of the various houses are up to their neck in it trying to conveniently meet the requirements of the various acts that are now on the way over. The late Mr. Larkin had all the booking arrangements at his finger ends, and it will easily be understood that much chaos must ensue before things are running smoothly again.

A. V. A. matters here are somewhat stagnant just now. One great difficulty is to get together a sufficient number of committee men to hold regular meetings. The Sydney center has a good backbone to its management, but several things needing urgent attention have had to remain in abeyance until such time as a quorum may be secured. That is a grevious oversight which must be remedied in the near future, otherwise the interests of the Association are bound to suffer some ill effects.

Melbourne A. V. A. is also lacking in energy and strenuous efforts are needed to put it into thorough working order. Their biennial matinee takes place next month, and instead of giving the management of affairs into the hands of the general secretary, an impecunious member of the committee is retained at a salary, to effectually—or otherwise—carry out all arrangements. The present secretary owed his election to his organizing capabilities, and now with his only chance gone, one is left wondering as to the necessity of such an office. Sentiment is all very well in its way, but when the coffers of a struggling body are to be affected to the extent of about $100 through this move, it appears ridiculous to say the least. Great possibilities are ahead of the A. V. A. in Australia, but unless a deal of energy is thrown into the work, dire results are inevitable.

Sam Gale, A. V. A. organizer, has started a branch in Brisbane. Much enthusiasm is displayed in the movement, and good reports are sent down.

Milford Haven, the well-known tenor, receives a benefit at the Sydney A. V. A. rooms to-night. Clarence Lyndon, a one-time well known Austra-

MAJESTIC CIRCUIT

INTERSTATE AMUSEMENT CO. (PROPRIETORS).

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Playing Traveling Companies. Popular Prices.

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Open at the Empire, London, England April 20th, for 6 weeks

P. S.—THE ONLY DANCING TEAM IN AMERICA DOING TRICK DANCING ON CHAIRS, SO PIRATES KEEP OFF—IT'S PROTECTED.

THIS IS BETWEEN OURSELVES

FRIEND (to Downing): "Say, Sam, you are certainly one great straight man."
DOWNING (to Friend): "Well, Al, I think you are the funniest comedian I ever saw."
That's why we are always working. Just bought a house in the Bronx.
We meet at the "Grand Opera House" next Sunday (return engagement).
Next week (April 20) Proctor's, Troy, N. Y.

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In a Dancing Operetta, "THE UNDERSTUDY."

THOSE HARTFORD TIRE BOYS

BILL BOB

MILLARD BROS.

ONLY CYCLISTS

Thanks to Mgrs. Reilly, Watson and Irwin for offers for next season. Have signed up a few days with the United, opening May 25th at Keith's new theatre, Columbus, Ohio.

USE-HARTFORD-TIRES

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The Girl Who Sings and Sings Well—Now in Vaudeville.
Booked by JOHN F. McGRAIL.

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Author of "Jack, the Giant Killer," "Blue Beard," "The Two Brigands," now presenting vaudeville's greatest novelty, "JACK, THE GIANT KILLER," assisted by ERNEST ROMMEL and SYLVIA HEARNE.

GENE HUGHES, Representative. WEEK APRIL 20, MARYLAND, BALTIMORE.

STILL THE TALK OF NEW YORK
THE INCOMPARABLE
CURZON SISTERS
"FLYING BUTTERFLIES"
Having been the Great Sensation of NEW YORK HIPPODROME
Now the talk of Chicago, the sensational feature of the RINGLING BROTHERS' COLISEUM
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J. W. CURZON, Manager

lian artist, is back again in Australia, after an absence of several years in America. Lyndon was reported dead some time ago, but the knowledge of this artist's resurrection will come as a pleasing surprise.

Albert McKisson, of the acrobatic team McKisson and Kearns, has doubled up with Harry Baxter, and the new act is going tremendous in Brisbane. In the interim Jack Kearns is getting the laughs at Newcastle.

Lennon, Hyman and Lennon are out with their own show, playing through Queensland en route to anywhere the dollars are to be raked in. The show embraces Rose Belmont, Maie Marlowe, Stella Montey and several other very good artists.

Tom Burrows, club swinger, is still going for fresh records, Broken Hill being the next scene of his exploit.

Wirth's Circus is to open in Sydney at Easter time. Phillip Wirth is now on the continent booking features for the new show.

The Wellington representative of Sydney "Referee" states that at the annual conference of the Fuller proprietary, in Dunedin (New Zealand), to be held shortly, the question of forming the venture into a limited liability company will be the principal point at issue.

Alphonse Stewart, the French-Canadian aeronaut, who has been very successful in his triple-parachute descents, met with a serious accident in Melbourne last week. Much against his wish (but to keep faith with the public) he made his ascent in the teeth of a very high wind. His subsequent descent proved disastrous, as he was blown into—of all places—Melbourne Cemetery. A broken leg and severe internal injuries were the result of his collision with the cupola of the chapel.

Those clever artists, Hayman and Franklin, wrote me just before leaving Australia. They are unanimous in their praise of the treatment accorded them everywhere, and are looking with pleasurable anticipations on their return visit in two years' time.

Sam Rowley's success at Pastor's, New York, is being pleasurably discussed here, and much interest will be evinced in the little fellow's future movements.

BALTIMORE.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Lasky's "The Love Waltz" (New Acts) heads bill here this week and easily hit of it; Yamamoto Brothers, gymnastics, well received; Sheubrook and Berry, travesty, applauded; Rooney and Bent, several encores; Claude and Fannie Usher, "Fagin's Decision," pleased; Searl and Violet Allen Company, "The Traveling Man," laugh creater; Tate's "Motoring," continuous uproar. Holy Week does not seem to affect business.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Sam Devere Show," well received.——GAYETY (G. W. L. Ballauf, mgr.).—"Girls from Happyland." Comedy is slow and show not taken to by the audience.
FRANK P. MEYERS.

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayes, mgr.).—The Graham Trio, novelty hand balancing acrobats, excellent; Jessie Livingston, animated paintings, good; D. Mayer, comedy cartoonist, good; The Albions, comedy, very good; Tom Mack, blackface comedian; ill. songs by Hazel Kirkwood, pleased.——ELITE (Harry Knox, mgr.).—Eddie Leon, gymnast, very good; Doyle and Granger, singing and dancing, good; Knox and Alvin, and Jimmie Newell, comedy, good; ill. songs by Jimmie Newell pleased. R.

BUFFALO, N. Y.

SHEA'S (Monday reahersal 10).—Volta, quite a sensation; Waterbury Brothers and Tenny, "Harmony Island," good; Ray Cox, clever; Three Moshles Brothers, good bicycle act; Geo Abel Company, "Three of a Kind," a hit; Julius Tannen, monologue, good; Four Rianos pleased; La Scala Sextette were an extra feature and took well.——GARDEN (Charles E. White mgr.).—Al Reeves' show, headed by Andy Lewis, made a big hit.——LAFAYETTE (Chas. M. Baggs, mgr.).—The Champagne Girls, with their big basketball team, pleased.——NEW THEATRE.—Giving one hour and a half program to excellent returns. The Edwards, good laugh producers; Fannie Hamilton, soubrette, pleasing, with an excellent set of pictures.——HIPPODROME.—Jack Greno and Billy Hess headed the bill; ill. songs and m. p.——BIJOU DREAM, GRAND, PALACE.—Presented good bills of m. p. —— NIAGARA.—A new house, opened the past week.
DICKSON.

CINCINNATI, OHIO.

By HARRY HESS.
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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The bill as a whole is quite entertaining. Myrtle C. Byrne and Co. opened in a very clever shooting act. Kronemann Bros., comedy acrobats, out of the ordinary and very funny. Caroline Hull, singing comedienne, excellent. Charles Mack and Co., in "Come Back to Erin," well played; which brought out long applause at the end. Charles F. Semon, comedy musician, twenty-five minutes of continual laughter. Eddie Girard and Jessie Gardiner are good for many laughs. Walter Jones, Blanche Deyo, Emily Wellington, Ethel Ricketts and Emil M. Spatz, in "A Musical Mix-Up," in five numbers, is properly named. The tree song of Miss Deyo is very pretty, but the balance of the act is the familiar offering of Mr. Jones. The Juggling Normans closed in one of the greatest acts of its kind.

STANDARD (Frank J. Clemens, house agent).—The Blue Ribbon Girls Company, Frank McAleer, manager. The opening introduces the strength of the company in a sketch, "At Monte Carlo." O. Rice, Fred M. Cady and Harry Ward, three Dutch comedians, keep up a rapid fire of fun throughout. Hattie Raymond, Anna Armstrong, May Ashton, Sadie Mayers and Mayme Martin are the women principals.

PEOPLE'S (James E. Fennessey, mgr.).—A neat burlesque in two acts is given by the Gay Toreadors.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Robert Hillard and Co. headline the bill with a very pretentious act "As a Man Sows"; Keeley Brothers, clever bag punchers; Fannie Rice, "The Mimic Miniature Stage," well received; Lamberti gives imitations of well known musical composers; Peter Donald and Meta Carson, "Alex McLean's Dream," Scotch singing novelty; Billy S. Clifford, good line of talk and songs; Thorne and Carelton, the laughing hit of the bill; Barnold's Dogs, "A Night in Dogville," hit.——HIPPODROME (Max Featkenheyer, mgr.).—Rice and Prevost head the vaudeville section with their knockabout act; Miller and McCauley won favor as blackface entertainers; The Country Choir, pleased; Kishizuma Japanese Troupe, very clever with their ladder and balancing work; "Canching Days" and "Feast of the Thousand Lanterns," still continue. May festival of Grand Opera will be held at the Hippodrome for four weeks commencing April 27.——EMPIRE (Geo. Chenet, mgr.).—Irwin's Big Show is the attraction for the week. "The Great White Way" was well received.——STAR (Drew & Campbell, mgrs.).—The Star Show Girls with two burlesques, "Dopey Dan," and "Streets of Cairo."
WALTER D. HOLCOMB.

CUMBERLAND, MD.

WEILAND (John Kirk, prop.).—"The Grays," magicians, have very clever act, well received; Master Groves, "handcuff king," very good; Bob Fitzsimmons, "the bag punching dog"; Edna Clymer, ill. songs. W. D. ROHRER.

DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Allen Wightman, clay and pastel artist, clever; Lutz Bros., great; Hyman Meyer, German comedy pianist, good; Aneta Victoria, impersonations, pleased; kinodrome. F. E. W.

DAYTON, OHIO.

LYRIC (Max Hurtig, mgr.).—De Vail Trio, ring artists, good; The Kemps, novelty singing; Adelina Roatting, singer, and Cora Stevens, dancer; Clora Beach Turner Co., "A Bluffer Bluffed," good; Dixon and Auger, Bosque Quartette, good; Watson's Farm Yard Circus, big hit.——PASTIME (Val Rayburg, mgr.).—Willard and Laila, singing and dancing; Robert Laila sings; Horry Mich, juggler and hoop roller.
JACK BRAUNN.

EASTON, PA.

ORPHEUM (Max Spiegel, mgr.).—House dark, week 13.——The JEWEL, NATIONAL and BIJOU are all drawing capacity houses with m. p. and ill. songs. G. GREUP.

EAST LIVERPOOL, OHIO.

LYRIC.—Week 6th: The Kirbos, ventriloquists; John Max, German comedian and wooden shoe dancer; Lemuel and Lemuel, comedy sketch, well received; McCue and Grant, comedy acrobats, good.——DREAMLAND (Jno. Walsh, prop.).—Songs by Roy Morgan, the Two Le Clairs and Kevitt Manton, Australian comedians.——ARCADIA (G. Herron, mgr.).—Songs by Frank Coleman, Wenrick and Sully, singers and dancers, and Veda and Quintasoun, novelty act.——THE ELECTRIC (Feezel and Barlow, props.).—Songs by Jno. Coleman, Leon French and Roscoe Slater. W. R. Markie's floating palace played to a big audience at the river, April 8. The T. M. A. order went into their beautiful new quarters on Friday night, taking in three new members. The order now has an enrollment of about seventy members. The rooms are well eqnipped and beautifully decorated. C. B. FISHER.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Fiske and McDonough, "Denny's Dilemma," well received; Milton's fox terriers, pleasing; Hayes and Alpoint, good; Prampin Trio, entertaining; Fonda, Dell and Fonda, excellent club swinging.——RIALTO (F. W. McConnell, mgr.).—Altken Bros., Elliott Sisters, Anna Belmont, Collins and Cherry, Leona Irving, Billy Monroe, Shank Myers and Rialtoscope; good bill.——NOTE.—George Van Demark has leased the Casino, Elmira, N. Y., and will convert it into a moving picture theatre to be known as The Happy House.
J. M. BEERS.

ERIE, PA.

ALPHA (Eugene H. Surken, mgr.).—Dracula, novelty gymnast, very good; The Coltons, singers, dancers and comedians, good; The Romanoffs, battle ax throwers, very good; Ed Dunkhorst and Co., "Baby Buster," very good comedy.——FAMILY (James Flamant, mgr.).—On account of this week being Holy Week there is no vaudeville at this theatre. The Life of Christ is being run all week. BRUCE GRONNETT.

EVANSVILLE, IND.

MAJESTIC (Frank B. Hooper mgr.).—Another strong bill. Frances Hoyt and Co., comedy sketch, good; Medallion Trio, musical, strongly apiauded; DeMora and Graceta, acrobats, great turn; Yuill and Boyd, singing and dancing, recalled often. S. O.

FALL RIVER, MASS.

SAVOY (Sheedy's Vaudeville) (Julius Cahn, Lessee and mgr.).—Headliner of this week's bill, Gus Edwards' "Country Kids," a hit; Ottura, necromancy, amusing; Monahan and Monahan, comedy duo, good; The Misses Ramsdell, premier dancers, very good; Fay Davis, ill. songs, good; Lefingwell, Fletcher and Co., "The Ashes of Adam," excellent; Mack Howard, eccentric juggler, good.——PREMIER (L. M. Boas, mgr.).—M. p. with the following vaudeville: Shafter and Shafter, very good; Mattie Waish, character songs, good; Eddie Evans, eccentric comedian, excellent; Sadie Graham, ill. songs, good.——BIJOU (A. Girardi, mgr.).—Miller and Princeton, musical artists, good; Nelson, comedy juggler, well applauded; Dan Malumby, eccentric English characters, very good; Jack Sullivan, ill. songs, good.——PLEASANT ST. (Jas. Mason, mgr.).—Fred and Clara Steel, songs and talk, good; Helston and Hood, songs and dances, very good; Mason and Doran, held over, good.——PURITAN (Hill & Hooper, mgrs.).—Ill. songs, by Wm. San Souci.——SCENIC (A. Teran, mgr.).—M. p.; ill. songs by Clara Adams. E. F RAFFERTY.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr.).—Week 6: Roattino and Stevens, singing and dancing, excellent; Gertrude Des Roche, comedienne, pleased; Berry and Berry, musical act, went big; Pettit Family, acrobatic, very good; William Windom, Ida Schnee, ill. songs, good.
H. J. R.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Pongo and Leo, comedy pole act, good; Harry Walters, Hebrew impersonator, good; Della Stacey, prima donna, success; Collins and Brown, German comedians, well received; Galbreth and Farrell, "The Red Coon," hit of bill; Lewitt and Ashmore, "Bold Mr. Timid," success.——LYRIC (Ed Jenkins, mgr.).—Musical Bells went well; Fred Secrest, ill. songs, good; Harry E. Rickrode, best

QUEEN AND ROSS
Comedy and Acrobatic Dancers.
KEENEY'S, BROOKLYN, THIS WEEK.

MAUDE THE KRAMERS ANNIE
MISS MAUDE KRAMER is holder of Richard K. Fox medal for CHAMPION BUCK DANCING. NOW PLAYING ORPHEUM CIRCUIT.

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Week April 20, 125th St. Music Hall, New York City. "Gee, Blutch made me laugh."

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CHAS E. EVANS & COMY.

"IT'S UP TO YOU, WILLIAM"

WEEK APRIL 20, ORPHEUM, OAKLAND, CAL.

Two NOVELTIES OF MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Seven in "one"; open or close.)

WILLIAM ROCK and MAUDE FULTON

IN VAUDEVILLE.

Lillian Franklin

Principal Boy with Fred Irwin's "Majestics"

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Has played every first class Theatre in this and his country, except the following: Colonial, Atlantic Garden, Alhambra, "Huber's Hippodrome." Sail for London, May 9th, Age 28, Weight 200 Lbs.

BUSINESS IS PICKING UP.

TEED and LAZELL

Who have been presenting that funny German Comedy Sketch,

"DELMONICO'S UPSIDE DOWN"

Have added a Rooming House to their Restaurant. We tried it on them at Johnstown last week and business picked up.

A hit at Pastor's this week.

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The stamp of success has been placed on this act East and West. A positive novelty. A big hit.

REICH & PLUNKETT, Agents.

In reference to statement made in last week's VARIETY by Miss Alice Lloyd regarding "mirror effects," please tell me if you did not get the "mirror effects" from pantomimes in London, which have been in use for some months past by them; also can you copyright a light effect?

That is used in every theatre throughout the country, and how can you stop another person from using what you don't control yourself? Since quicksilver has been discovered, children have used mirrors to throw reflections in the sun.

I write you to try and stop me from giving the imitation throughout the country.

EDNA LUBY

Sole Promoters, **LYKENS & LEVY,** 140 W. 42nd St., N. Y. City

contortion act at Lyric; Claus and Radcliff, hit of bill.——NOTES.—Tom North, press representative Gentry Bros.' Show, who was in Fort Worth for the past week, says the outlook for the 1908 show business is good. F. H. BARNES.

HAMILTON, ONT.

BENNETT'S (Geo. F. Driscoll, mgr.).—Mabel Meeker, physical culture, good but a trifle slow. Her appearance won out for her. Marion and Deane, good; Emir, musical horse, pleased; Walter Daniels, impersonations; The Four Fords, very clever dancers, great hit; Cooper and Robinson, colored; Mareeno, Nevarro and Mareeno, equilibrists, very good. Show good, lacking a sketch. ——SAVOY (J. G. Appleton, mgr.).—The Three Silvers (local) in "An Interrupted Proposal," a new act, poor; Lillian Hoerlein, soprano, hit; Dumond's Parisian Minstrels, good music and comedy; Mlle. Olive, juggling, good; Butler, Haviland and Alice Thornton in "The Mighty Dollar," excellent; Frank Bush, with good material; Harding and Ah Sid in "Fun in a Chinese Laundry," fair; two good films end an enjoyable bill. ARTHUR L. LEWIS.

HARRISBURG, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Opened with Conlin and Steele in singing and dancing, pleased; Frank Whitman, "Dancing Violinist," won immediate favor; Slater and Williams, colored, laughing hit; Brown, Harris and Brown, "a nonsensical nondescript," roars of laughter; La Vine Cimeron Trio, clever acrobats and went big; Col. Gaston Bordeverry, sharpshooter, headliner, exceptionally clever.——SAVOY W. Brown, mgr.).—Pictures, lecture by Henry C. Spence, great.——HIPPODROME (A. I. Roumfort, mgr.).—Trask and Gladden, song and dance, pleased; The Shelly Trio, novelty entertainers, very good; Bessie Babb, songs, fell flat; ill. song good.——LYRIC (Burket and George, mgrs.).—Cole and Clemens, Irish comedians, pleased; Dotty Raymond, well received.——BIJOU (M. Magaro, mgr.).—Ill. songs, excellent.

C. C. CORBIN.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Rehearsal Monday 10).—The Navajo Girls, big hit; Bert Leslie and Company, "Hogan in Society," pleased; Montgomery and Moore, excellent; Harry and Kate Jackson, "His Day Off," which went as well as ever; Paul Quinn and Joe Mitchell, "The Land Agent," very funny; Watson and Little, "A Matrimonial Bargain," very good; Great Scott, juggler.——HIPPODROME.—M. p. and ill. songs.——PALACE.—M. P. and ill. songs.—NOTE.—The building at Third and Washington streets, lately occupied by Geisman-Meyer Co. as a department store, has been leased by local capitalists and will be fitted up as a family theatre, giving m. p. and vaudeville next season.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Anna Eva Fay is the big attraction at this house for Holy Week, and is making the same strong impression that she created last season. Aside from Anna Eva Fay's performances, the show runs mostly to comedy. Gallagher and Barrett, in their military travesty, "The Battle of Too Soon," and Smith and Campbell, the well-known conversational comedians, score laughing successes, and other contributors are Mullen and Corelli, comedy acrobats; Jeanette Adler and her pickaninnies, in their singing and dancing act; the Glazers, in a well-arranged mixture of instrumental music and dancing, and the Two Lovitts, grotesque acrobats.——EMPIRE (Henry Burton, mgr.).—Williams' Ideals are here the first half of the week for a return engagement. As a special attraction Rube Ferns and Matty Matthews give a boxing exhibition at each performance. Pat. Reilly's Show the latter half of the week. L. W.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Kutis and Busse, very clever; Joseph and Myra Dowling pleased; Van Hoff, comedian, laughable; The Five Columbians, one of the biggest hits of the season. BRADLEY.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—The Daileys, sketch, good; King and Strange, good; Billy Reid, splendid, especially dancing. Attendance better than for some time past. JESTICAM.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, mgr.).—Julius Steger in "The Fifth Commandant," headliner, hit; Kennedy and Rooney, in "The Happy Medium," very good; Sadie Sherman, baritone soloist, excellent; Dorothy Kenton, musician, pleasing; Bert Levy, cartoonist, hit; Permane Bros. acrobats, clever; Csinka Panna, violiniste, pleasing.——CENTURY (Jos. R. Donegan, mgr.).—Sam Rice and his "Merry Maidens," a show worth seeing.——MAJESTIC (Clint Wilson, mgr.).—Harry Bryant's Big Show, excellent burlesque.——FOREST PARK (Tibbetts and Crawford, mgrs.).—Open May 3, with many improvements. Carnival Park, Kansas City, Kansas, under the management of Mr. Carey, opens May 10.——NOTE.—Martin Beck announced that Vesta Victoria will be the feature at the Orpheum May 3. FAIRPLAY.

KNOXVILLE, TENN.

STAUB'S (Frits Staub, mgr.).—Opens to big business with Dan Holt, comedy, pleased; Edgar Forman and Company, comedy playlet, good; Madison and Cook, tramp comedians, scored; The Deltas, comedy barrel jumping, well received.——MARVEL (Arthur G. Hull, mgr.).—Lawrence P. Wall, baritone soloist, good; Smith and Dapp, singing, dancing and comedy sketch, encored; Arthur Browning, dancing tramp, pleased.——COLUMBIA (Joseph J. Price, mgr.).—Ill. songs by Wm. Young Arthur, good; Weaver and Lambert, singing and dancing soubrettes, well applauded; Baby Putnam, singing and dancing, scored heavily.——CRYSTAL (Scott Leslie, mgr.).—Ill. songs by Miss Huskisson, good; Dainty Dottie Dale and Company, kid comedy sketch team, scored heavily; The Angell Sisters, singing and dancing, well applauded; good business.

ARTHUR SPROUSE.

LAFAYETTE, IND.

FAMILY (David Maurice, mgr.).—Paul the Mystifier, Bartlett and Collins, Charley Carlos, Mrs. Powell and Dan A. Lewis.——MAJESTIC (Elmer Griffith, mgr.).—Les Danovas, Elliott and Harrison, Lulu Wuef, Bliley Caldwell and Curtis Vance.——The La Purdette and Arc are drawing with songs and m. p. R. LEE CLARK.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Boldin and Quinn, musical artists, good; Miss Cook, ill. songs, fine; Foster's dog "Mike," clever; Freeman Brothers, dancers and singers, good dancers.——LYCEUM (W. L. Gallagher, mgr.).—Tiny Davis Burlesque Co., of twelve women. Ollo: Paulett Weston, sister act, good; Bert Howe, rube comedian, very funny; Tiny Davis, songs and dances, won favor; ill. songs by Annie May, pleased; burlesque, Crowded Hotel, a scream.——NICKEL (T. F. Twomey, mgr.).—M. p., and ill. songs by Arthur Holmes.——MARQUISE (J. H. Michaels, mgr.).—M. p. and ill. songs by Jos. T. Corr——NOTE.—Manager Lees has again proven himself a man of action when action of the proper sort is needed, and has decided that on Friday night, the proceeds of the show will be devoted entirely to the relief of the sufferers in Chelsea. He is providing a continuous performance to begin at 7 and last until 10:30 in the evening. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (Chas. Cunningham, mgr.).—Dubinsky Bros., musical comedy, "A Messenger Boy."——PEOPLE'S (M. Cunningham, mgr.).—The Readick Company, "In a Man of Mystery." Both theatres have been playing straight vaudeville, but will play musical comedy companies for a short time. J. E. FAULKNER.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, res mgr.).—Wm. Hawtrey and Co., in "Compromise," enjoyable; Manx and Mazette, clever; Foster and Foster, well received; Rawls and Van Kaufman, Steeley and Edwards, Katherine Devole and Lewis and Chapin also appeared.——BUCKINGHAM (John Whallen, mgr.).—Twentieth Century Maids, well staged and good show.

ARTHUR WITTELSHOFER.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—Mlle. Marguerite, equestrian, great; Una Clayton and Co., in "What's in a Name?" funny; Ziska and Klug, comedy magic, good; Cameron and Flanagan, good; Stanford and Darlington, song and dance, pleased; Florence Saunders, songs, good.

JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.).—Farnum, Willis and Hansley, song and dance, fair; Casey and Leclair, in "Celtic Tenement Life," well received; Cartwell and Harris, singers and dancers, good; Ward, Klare and Co., in "Twin Flats," went big; Conroy, Le Maire and Co., in "A King for a Knight," a scream, and hit of bill; Elmer Tenley, monologist, fair; Sampson and Delisle, jugglers, good.——LYNN (F. G. Harrison, mgr.). Temporarily changed from "legit" to combination of pictures, ill. songs, and vaudeville, closing with one act play. Bus. fair.——OLYMPIA (Lord, mgr.).—Marriott Twins, Al and Hattie Barlow, Plunkett and Co., Hughes and Hughes, pictures and ill. songs. Bus. good.——GEM (Sheafe, mgr.).—May Sheldon's Burlesquers, including Fagan and Merriam, Great Carmen, Alice Mellvin, Sadie Melrose, and Jack Mason. Capacity bus.——NOVELTY (Moore, mgr.).—Barrington and Mantelle, Hi Tom Long, Elsie Ballard, Nelson Bros., and pictures.——COMIQUE (Marks, mgr.).—Pictures and songs. Bus. good.

ROBERT A. DOYLE.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—The Passion Play is being produced at this house this week, taking the place of the regular vaudeville bill. J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Fontinelle, "What Is It?", sensation; Harry Pilcer, singing and dancing comedian, clever; Josephine Davis, singing and dancing, favorite; Three Judges, acrobatic marvels, well received; Jeanre and Ellsworth, novelty singing and musical act, fair; Jones and Sutton, colored duo, fair; Adelaide Marie Walsh, baritone, in ill. songs. THOS. C. KENNEY.

MARION, O.

MARION (H. S. Vail, mgr. Monday rehearsal 10).—Imperial Musical Trio, hit; Chas. Harris, impersonator, fine; Donita, Sol and Company, good; Bertha Holland, successful.

J. BAUMGARTEN.

MARSHALLTOWN, IA.

BIJOU (W. Pyle, mgr.).—Week 6: Prof. John Wise, chalk talker, best ever; Burton Sisters, dancers, fine; W. A. Merritt, monologue, good.

KARL J. INGLEDUE.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Galetti's monkeys, laughable; Jordan and Harvey, Yiddish comedians, went well; Chas. H. Bradshaw and Co., farce of the old school; Mignonette Kokin caught on; Harry Allister, pleased with impersonations; DeWitt, Burns and Torrence, offer a wonderfully pretty fantasy with startling acrobatic work; Alice Norton makes rubies and sapphires and performs many showy chemical experiments. LEWIS.

MOLINE, ILL.

FAMILY (H. A. Sodini, mgr.).—Schoenwerk, good; Juggling Parrotts, fair; George Fredo, musical comedian, very good; Tivoli Quartet, singing, best of bill. Pictures.

PAUL HEIMBECK.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Fox and Summers, sketch artists, good; Chas. Zuber, ill. songs, good; Mr. and Mrs. Geo. W. Hussey, musical ventriloquists; John Hawkins, The College Athelete; Bryant and Saville, musical minstrels, took well. GEO. FIFER.

NASHVILLE, TENN.

GRAND (Geo. H. Hickman, mgr.).—A good bill headed by Cook and Madison, comedians, went big; Margaret Keats, violinist, very pleasing; Mark Lane, monologist; Rowe and Ferguson, amusing sketch, good; Adele McNeill, sings himself into favor; Holmes and Holliston, comedy sketch, good.——CRYSTAL (Lew Leslie, mgr.).—The Graham Trio, acrobats, good; Bert Howard, iron jaw man; Dotty Dale and Co., good; Doyle and Granger, singing and dancing, good; Wendell Phillips, blackface monologist, very good; Prof. Murphy's orchestra, excellent.——CRESCENT (W. P. Ready, mgr.).—Rajah, acrobat, good; W. A. Woodley, musical novelty, good; Baby Knight, child soubrette, good; The Ellises, mind reading, good; The Two Albions, comedy boxing sketch, pleased.——DIXIE (Sudekum and Williams, mgrs.).—Ill. songs by Scotty and m. p. J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Clement De Lion, palming, very clever; Montague's Cockatoos perform wonder-

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fully; Harry Tighe and "Colleglan" sing well; Charlene (male) juggles, and Charlene (female) plays, both good; Charlotte Parry and Co. (return), in the "Comstock Mystery," repeats former success; Irving Jones caused smiles; Eugene Jepson and Co. caught on; Walthour Troupe of Cyclists close well with a sensational wheel act.——EMPIRE (Harry Hyams, mgr.).—"Cozy Corner Girls."——WALDMANN'S (Lee Ottelengui, mgr.).—"Gay Morning Glories."——ARCADE (L. O. Mumford, mgr.).—An elaborate pictorial version of "Parsifal," with choir, chimes and other accessories, and Will Rising, bass, Geo. Grunewald, baritone. Special selections by Harry Mussell, Bob Roberts and Miss Alida Maybelle Allyn, late of De Wolf Hopper Opera Co. JOE O'BRYAN.

NEWARK, OHIO.

ORPHIUM (Geo. W. Lawrie, mgr.).—Mortimer Bassett, imitator, fair; Two Avolets, equilibrists, very good; Harry DeBar, corked comedy, well received; The Five Lubins, in "Uncle Ben's Birthday," one of the best acts presented this season. Songs and pictures, good. Business continues very good. FULLER.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—The Mack Vaudeville Co.; The Great Fay, mind reader and second-sight artist, excellent; The Bel Fest Quartet scored heavily; Marie Milton, singing and dancing comedienne, big hit; Julian and Jones, the boys who sing their own songs, took well; De Main and Rochte, "A Pair of Lunatics," captured the house; Signor Evans, ill. songs, good. Next week begins the summer vaudeville season.——FERN (W. A. Coyne, mgr.).—The Hiatt Family Orchestra and Specialty Co. scored; Bessie Lockridge, comedienne, big hit; Muncie Silver Bell Quartet, instrumentalists, took well; Hiatt Sisters, musical act, excellent; Fern String Quartet, pleased; Hazel Bell, ill. songs, fair; Mohler and Schmidt, blackface comedians, a solid hit.——THEATORIUM (G. D. Foote, mgr.).—Vaudeville, m. p. and ill. songs to capacity. RAY W. JONES.

NEW HAVEN, CONN.

POLI'S (F. J. Windisch, mgr. Monday rehearsal 10).—Romany Opera Company, superb; Chas. and Fannie Van, decidedly original and took big; Martinnette and Sylvester, comedy acrobats, very good; Fitzgibbon, McCoy Trio, very funny; Dave Lewis, German comedian, laughable; Wood and Lawson, singers and dancers, good, and Harry Brown and Co., in "One Christmas Eve." E. J. TODD.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—In spite of Holy Week, good sized audiences. Five musical MacLarens, finished strong; E. W. Morgan, club swinger (New Acts); Chris Richards, fine; Kelcy and Bothe, in "A Tale of a Turkey," good; The Sleedes, in "The Mysterious Hotel," most enjoyable; Elinore Sisters, big hit; Kitabanzai Troupe, clever.——FOLLY (Montie Jacobs, res. mgr.).—"Kentucky Belles," drawing good. Work is progressing at the two new parks, and all the moving picture and skating rinks report business satisfactory. FRANK A. EAKINS.

PERTH AMBOY, N. J.

BIJOU (Martin & O'Hara, props.).—Prof. Banyan, hypnotist, much amusement; Crouch and Richards, banjo players, good; Mark Light, cartoonist, novelty act; Harry Stone, comedian.——MAJESTIC (Counihan & Shannon, props.).—Nan Ryan and Company of five, "Surprise Party," well received; Dennis Mullen and Company, "The Janitor," very laughable; Doyle and Englis, eccentric comedians; Ardo and Eddo, good; The Great Poole, novelty comedy magician; Villers and Lee, acrobatic, singing and dancing novelty,

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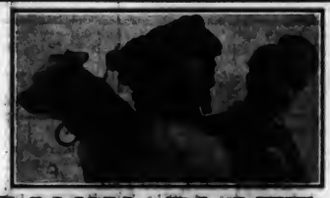

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R. S. HALL.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Novello's Circus was easily the best thing on the bill; The Six Americans, dancers, are wonderfully graceful; the "Nichols Sisters" are as clever as ever, and were the laughing hit of the bill; Hal Merritt is clever, and his poster girls along with good monologue make him a favorite; Beyers and Hermann offer a good pantomime acrobatic and contortion act; a funny farce, "Paradise Alley," was well received; Howard Truesdale and Co. have a capital farce; Ila Grannon is a clever singer and has good songs; The Musical Craigs are pleasing, also Lewis and Young; Meyers and Rosa, lariat throwing, good; and Jewell's Manikins are pleasing; Niblo and Spencer. P. S. C.

PORTLAND, ORE.

PANTAGES' (John A. Johnson, mgr.).—Week 6: Carter and Walters and Company, "The Wise Mr. Conn," a scream; Makmurl, violinist, repeatedly encored; Axtell and Heinle, clever acrobats; Cauley and Healey, "The College Boys," went big; Rose Bush, soprano; Gehan and Spencer, dancers, excellent; Jean Wilson, ill. songs, very good.——GRAND (Jas. H. Errickson, mgr.).—A strong, well-balanced bill, headed by Walter E. Perkins and Company in "The Man from Macy's," bright comedy playlet; Bell and Washburn, "The Johnnie and the Chorus Girl," excellent; Katherine Nugent, very good; Golden and Hughes, a scream; Trolley Car Trio, comedy acrobats, good laughgetters; Gardner and Maddern, "Too Many Darlings," well received; Fred G. Bauer, ill. songs, very good.——FRITZ'S (Fred Fritz, prop.).—Rose Gilman, Rowe and Walters, Maggie Raiveile, Bobby Pulliam, The Kellys, Virginia Hayden, Alice Fairbanks, Claire B. Stanley, Birdie Dillard, Ernest Wilson, Rose Leoni, Dave Hart, Pat Kelly and stock, "The Bigamist."——NICKELODEON (Jos. St. Peter, prop.).—Pictures and ill. songs.——ORPHEUM and HIPPODROME (Dillwyn Daniels, mgr.).—Pictures and ill. songs.
W. R. B.

READING, PA.

ORPHEUM (James Van Reed, mgr.).—Passion Play, pictures very realistic.——NEW BIJOU (I. M. Lowry, mgr., direction of S. Lubin).—M. p. and vaudeville as follows: Bob and Bertha Hyde, Chas. Barrington, and Howell and Webster.——VICTOR, MECCA, STAR, PARLOR, AND PEOPLES.—Ill. songs and m. p. G. R. H.

SAGINAW, MICH.

BIJOU (W. A. Rusco, mgr.).—Duncan and Huffman, splendid singing and dancing team; Glen Burt, Hebrew comedian, very droll; Fox and Foxy's Circus, pleased; Edwin George, the tramp juggler, very good. The extras were Debb Brothers, who gave an exhibition of scientific bag punching, and Jenkins and Jasper, with their "Darktown Circus," were especially good this week.——DREAMLAND (J. Wilder, mgr.).—The house, which has just been opened, is a success. It has comfortable leather upholstered opera chairs and is a model of neatness.
MARGARET GOODMAN.

SALT LAKE, UTAH.

ORPHEUM (W. L. Jennings, res. mgr.).—Week April 6, The Colbys, in "Kimo"; Earl and Wilson, in "Fodder Bill"; Agnes Mahr, assisted by Flora Dora; Flo Irwin and Co., "Mrs. Peckham's Carouse"; May Boley, "The Shop Girl"; Kara, juggling; kinodrome. It was the most popular bill for several weeks.——CRYSTAL J. H. Young, mgr.).—Vaudeville, week April 6. JAY E. JOHNSON.

SANDUSKY, O.

FAMILY (Oscar F. Cook, mgr.).—Half week April 9: The Great Zarella, illusionist, excellent act; Ward and Johnson, comedians, big hit; Pete Killian, Yiddish comedian, very good; Susan Laird and Harold Sharpe, comedy sketch, scream; Kimball and Kimball, comedy acrobats, very good; Billy Donohue, blackface monologue, very funny; Annabell and Nelson Ward, child vocalists, made a hit. Half week April 13: Prof. Harlan Davis, orchestra, fine; The Marvelous Morelands, Roman battle axe manipulators, clever act; C. D. Worth, monologue, excellent; Cliff Menues, ill. songs, good; Majestic Stock Co., very good.——STAR (Brengartner & Trautlein, mgrs.).—M. p. and songs.——THEATORIUM (Charlie Reark, mgr.).—M. p. and songs. Fred Brown has replaced E. C. Dell as vocalist.——ROYAL (Gillard Bros., mgrs.).—M. p. and songs.——NOTES.—A vaudeville organization to be known as the Empire Advanced Vaudeville Co. was organized here last week. Mrs. George Hoskyn is manager and stage directress and Ralph Tebbutt, treasurer. They will play half weekly stands throughout the State. The Zarellas have added another member to the act, making three in all. They now work straight, having discarded the ancient clown make-up. DOC.

SHAMOKIN, PA.

FAMILY (W. D. Nellds, mgr. Monday rehearsal 10).—Burby and Stewart, novelty sketch, good; Jerome and Jerome, "Frolics in Frogland," well applauded; Earle and Bartlett, comedy, pleased; Jimmy Wall, comedian, clever; Ollie Young and Bros., hoop rollers, very good.
MILLER.

SIOUX CITY, IOWA.

ORPHEUM (David Beehler, mgr.).—Salerno, juggler, best seen here this year; Eva Taylor, "Chums," a clever sketch, made a big hit; Lillian Apel, pianologue, very catchy; Petching Bros., musical, repeatedly encored; Lily Flexmore, dancer, made good, Rockway and Conway, comedy singers and talkers, good; One of the best bills this year. R. E. M.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Week 6: "Three Merry Bellboys," singers and dancers, good; The Eugene Trio, equilibrists, very good; Mrs. Peter Maher, singing and talking, pleased; Mart. Fuller, monologist, very good; Lisle, Leigh & Co., "Kid Glove Nan," well received; Harris, Grove, Milton & Co., "The Laughing or," very good.——PANTAGES' (E. Clarke Walkmgr.).—McGloin & Shelley, dancers, good; Hayes, Winchell and Russell, "Mischievous Toodles," fair; Don Fulano, educated horse; Herbert, "the frog man," good; Kauffman Bros., comedians and dancers, pleased.——NOTES.—The Scenic, a ten cent m. p. show, closed.—The Star, a five cent m. p., opened 1st. J. J. H.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.).—Burns and Burns open; Schrode and Mulvey; Martin Bros. played the xylophone; Lucy and Lucier; Six Little Girls and a Teddy Bear entertained the young ones; Quigley Bros. were the bright spot on the bill; The Gainsboro Girl closed the bill.——BIJOU and NELSON.—m. p. and songs to crowded houses, both running the "Passion Play." GEO. PRESSL.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—"Passion Play," Raymond V. Murray, ill. songs, good voice; Mabel Ferris, soprano, one of the best; Harry Low, tenor, good.——STAR (Tony Exposito, mgr.).—Keene, juggling, very good; Kittie Mitchell, coon shouter, well received; Evelyn Sisters, "sister" act, good; Sampson 2nd, hit of show; Ross and Vack, Dutch team; M. T. Delmonico, ill. songs, pleased.——FAMILY (Bloom & Herrick, mgrs.).—The Actograph Co. in vaudeville, ill. songs and motion pictures; Geo. C. Hardon and Company, sketch, a hit; Belle Morrison, soubrette, pleased; Edmond McCauley, singer, clear, full voice, ranks second to none; Mat Wills, comedian, entertaining; pictures, new films.——PACIFIC (I. Silverman, mgr.).—Pictures.——VAUDEVILLE (Arthur McDonold, mgr.).—Pictures and songs; good business.——NOTE.—G. R. Schaeffer will open a theatre in Exeter, N. H., devoted to vaudeville. HARRY KIRK.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Laurent Trio, good; Three Troubadours, singing, very good; Reed and St. John, musical, very good; Minnie St. Clair, monologue and parodies, good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Howard Bros., flying baujos, very good; Three Gypsy Fortune Tellers, characteristic singing, good; Ernest Lenore, singing monologist, good; Two Bruces, singing and dancing, very good.——NICKELDOM and DREAMLAND having very good attendance.——Gentry Bros.' Cricus billed here for 20 and Ringling Bros.' show 25.
ROSS GARVER.

WATERTOWN, N. Y.

BIJOU (O. W. Hesselgrave, mgr.).—Madge Dearmos, aerialist, good; Jackie McDonald, dancing, good routine, more attention to dress would improve the act; pictures and songs.——WONDERLAND (J. B. Shaff, mgr.).—The Ten Eycks, comedy musical act deserve the better time; C. J. Hicks spoils the effect of a good routine of magic by talking incessantly and at random during his act; m. p. and songs——STAR (W. P. Landes, mgr.).—The Great Hague, telepathy, mystifying; Zan Zerra, hypnotic tests, get them guessing; m. p. and songs.——NOTES.—Theatorium is closed. A new electric theatre is being constructed here for J. D. Mullen, proprietor of the Mullen Film Service, with headquarters in this city. The interior will be finished in antique oak; the machine room will be enclosed in steel. It is expected that the theatre will be ready to open May 18; vaudeville, m. p. and ill. songs will be the attractions.
ODELL.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Lawrence and Harvey, comedy playlet, good; Millard Bros., banjoists, well received; Richard Burton made a hit; the Trans-Atlantic Four, singing, one of the best seen here this season.——BIJOU (Geo. Shaffer, mgr.).—Fontore Sisters, singing and dancing; Albertus and Altur, juggling, good; Lynch and Roycroft, D. J. McSwain, St. Leon and McCusic, Love and Rollas, Up-Side-Down Duefey, H. H. Pierce. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Wartenberg Brothers, good; Charlotte Cole, songs, good; Lucy Milliken and Company in "Faith" won loud applause; Lester and Miller in "The Little Immigrant," very good; Clarence Wilbur and his "Funny Folks," full of life, and Barry and Wolford, talking and singing, several encores; Holden's Manikins, enjoyed by all.
W. M. SHERMAN.

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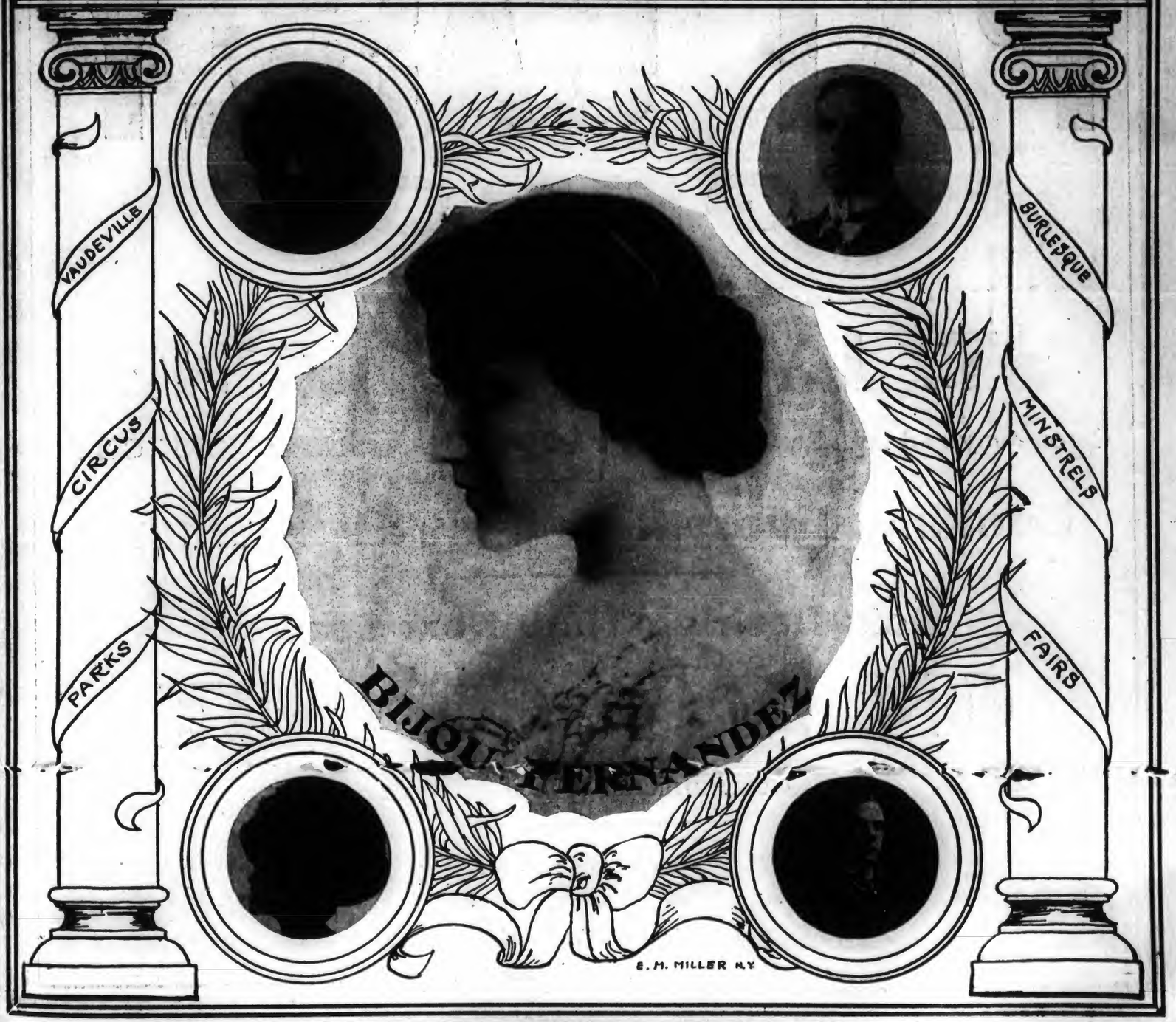

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VOL. X., NO. 7. APRIL 25, 1908. PRICE TEN CENTS.

VAUDEVILLE ARTISTS LOOKING FOR LEGITIMATE TIME TO PLAY

Booking Offices for Combination Houses Interviewed by Artist, Who Will Organize Road Shows. Looked Upon with Approval by the Booking Managers.

An undeveloped scheme to organize several road companies of vaudeville acts came to light this week. The booking managers controlling combination and repertoire houses were approached, and a plan submitted whereby their theatres would be occupied by traveling companies of acts, playing on a percentage basis.

The idea was received favorably. One artist prominent in the negotiations, but who would not state whether he was acting for a body of artists as individuals, or an artists' association which would back the venture, was informed that if bills were made up meeting with the approval of the legitimate booking offices, plenty of time would be given in week stands. He was told the scheme could be extended over into next season, when from twenty to forty road shows could go out, if that many could be made up.

For the present season if anything comes of the project it will be immediate, and the ensuing week will probably tell the tale.

ROGERS IN CHARGE.

As General Manager of the Morris Circuit, Elmer F. Rogers assumed his new capacity on Monday last in the Morris office.

Before leaving his position as house manager of the Keith-Proctor 125th Street Theatre on Sunday night, Mr. Rogers was presented with a handsome gold watch from the employees, and some of the artists on the bill. Mr. Rogers was with B. F. Keith for fourteen years.

He is now engrossed with a scheme of organization for the Morris Circuit, including the staffs and necessary details. It was said at the Morris office this week no one would be employed in or about one of the theatres who was not familiar with a variety house.

William T. Grover has been engaged as one of the resident managers for a Morris house next season.

ENGAGING ACTORS AHEAD.

The Producing Department of the Orpheum Circuit acting under instructions from Martin Beck has been engaging actors of late, placing them under contract in order that they shall be available for the production now under way and to be made by the department for vaudeville.

STRANDED, BUT HAPPY.

Denver, April 23.

Flo King, Mazie Fenton and Susanne Talmage, members of Mme. Anna Plum's singing act in vaudeville, are stranded here, but they say they don't care. The act has disbanded and the girls are suing the manageress for $300 back pay and railroad fares.

Meanwhile they are living at the St. Regis (which doesn't mean exactly the same degree of luxury in Denver that it does in New York), and declare they have pawned all their family jewels to meet expenses, but still they are happy.

The manageress of the act asserts that the girls were promised $25 a week, but the salary of the organization was reduced and a cut of $5 was necessary in their pay. The suit is pending here.

MANAGERS SAIL TOGETHER.

On May 7, two of the more important of the United managers will leave together for Europe. Martin Beck and Percy G. Williams have engaged passage on the same boat leaving on that date.

WEBER'S ON MARKET.

Since it is the intention of Jos. Weber to remain on the road during next season and not to become a tenant of his own Music Hall on Broadway, Weber's will be on the market. There is a rumor that approaches have been made Mr. Weber for the lease to conduct it for a variety performance, either with a music hall show or with straight vaudeville.

GERTIE CARLISLE ENGAGED.

Columbus, O., April 23.

While Gertie Carlisle, of Midgely and Carlisle, was at Keith's last week, she admitted to a newspaperman, her engagement to W. H. McFadden, general manager of the McIntyre & Hemphill Company, Pittsburg. This is an iron manufacturing concern.

Miss Carlisle expressed surprise her engagement was known, and referred inquiries to her fiance. She would not name the date when the marriage will take place.

FAYS' VENTURE OFF.

To-night will see the close after one week's trial of what was to have been a four week engagement of John T. and Eva Fay at the 14th Street Theatre. Lack of patronage sufficient to promise the financial success of the enterprise caused the sudden abandonment.

The vaudeville bill that supported the "mystics" is estimated to have cost less than $750, the name of the Fays being depended upon to draw.

The management of the house is said to have agreed to the curtailment of the engagement without protest.

CLEVELAND'S HIP'S LAST WEEK.

This is the final week of the regular season at the Hippodrome, and for the occasion Manager Faetenhauer imported a strong variety bill.

George Fuller Golden, Grace Von Studdiford, Delmore and Lee, Fagan and Bryon, Dumont's Minstrels, Harding and Ah Sid, and Mlle, Olive, besides Dare Devil Schreyer, who is giving his sensational performance, make up the bill. "Coaching Days" is given for the closing piece.

MORRIS IN EUROPE AGAIN.

A half-hearted report circulated around the city for the past ten days that William Morris had gone to Europe was confirmed at the Morris office this week.

Mr. Morris left Tuesday morning, April 14th, on the "Kronprinzessin Cecilie." He well be away for two months.

The trip abroad is for the purpose of signing foreign acts for next season, it was stated. Mr. Morris' family accompanied him.

The principal objective point of Mr. Morris' ocean voyage this time is said to be the engagement of Maud Allen, who has scored a sensational success in London with her dances, to appear over here next season as a feature on the Morris Circuit.

WARD AND VOKES.

Following the sudden closing of "Hap" Ward's season in Philadelphia two weeks ago, the announcement comes that Ward and Harry Vokes, the latter now playing in vaudeville, will resume their old partnership next season. Their vehicle has not yet been made public.

HAYMARKET'S HOT SPELL PICTURES.

Chicago, April 23.

Moving pictures will be given in the Haymarket at the end of the regular vaudeville season, about May 25th, as announced in VARIETY two months ago.

COLORED "FOLLYS OF 1908."

Chicago, April 23.

"The Follys of 1908" is the title of the new burlesque offered by the Pekin Theatre Company, all colored. It is a mirthful concoction and one of the best productions seen at this little playhouse, which always provides good entertainment.

The dusky chorus is one of the features.

RALPH HERTZ SIGNED.

Ralph Hertz, now in "The Soul Kiss," opens in Proctor's Newark Theatre May 25 as a single act. The week following he comes to the Fifth Avenue, and after that a tour of ten weeks will be played in vaudeville hereabouts according to arrangements already made through The Casey Agency.

CURIOUS OVER BOOKING DEAL.

The announcement of the booking connection made by the Pat Casey Agency with the Western States Vaudeville Association caused a great deal of comment during the week.

The exact status of the situation as far as it relates to the Western States, Orpheum Circuit and Sullivan-Considine could not be fixed upon by those who were interested.

Mr. Casey is continuing to book through the Orpheum and United Offices still, while acting as the Eastern end of the W. S. V. A. circuit. It was stated that such a condition could not prevail without the knowledge and consent of the United people, and Martin Beck in particular.

From this it was surmised that the agreement between Casey and the Western managers was arrived at with the sanction of the Orpheum Circuit.

It is understood that John W. Considine, who is in the city, had set up an earnest argument against the booking deal, the S.-C. houses in four cities in the Northwest having contracted to play Orpheum Circuit's shows, and S.-C. having entered into an agreement with the Orpheum limiting their scope for the remainder of their houses in other directions.

The Western States is opposing Sullivan-Considine, and the blending of the booking relations between the Western States and the Orpheum was looked upon as a step taken by Mr. Beck for the purpose of bringing all vaudeville in the Western country under one general booking direction to promote peace and harmony.

It was also reported that Mr. Considine was considering placing the bookings for his circuit with the William Morris office, but the impression obtained that nothing would be done by Considine either way until William Morris returned from Europe.

HEADLINERS IN SAN FRANCISCO.

San Francisco, April 23.

The vaudeville branch of the stage is providing a large number of the headliners for the Princess Theatre in San Francisco. "The Song Birds," which was exploited as a headliner in the East recently, is now dividing the bill with "Little Christopher." The vaudeville sketch has William Burress and Helen Bertram in their original parts. Martin Beck selected the act for the Pacific coast engagement.

Edwin Stevens, who is now playing the Orpheum Circuit, will shortly be featured in a revival of "Wang" at the same theatre. Della Fox and Pauline Hall, both in the West, will probably follow in some of their old successes.

"COPY ACT" CHANGES NAME.

London, April 15.

"Green and Wood" is the new title of the comedy acrobatic act which, some time ago, caused considerable comment and no little ill-feeling by copying Rice and Prevost's name, with a transposition of the initial letters, calling themselves "Price and Revost."

The change was brought about through the persuasion of several members of the Variety Artists' Federation.

A FRIENDLY ELOPER.

It is not often one may be found who will steal a wife and call the husband "old pal" at the same moment.

But this has been the experience of Herbert Brooks, the magician. Mrs. Brooks (Carrie Hill), while traveling with her husband on the Inter-State Circuit in the South early in March, met Reginald Sheldrick, a very well-connected Englishman, of the urbane type, who was with Tate's "Motorong" at the time.

Mrs. Brooks and Sheldrick eloped, sailing for England from New York one day before Mr. Brooks arrived in the city. Just before leaving, the wife disposed of the contents of the Brooks apartment, valued at $1,800, for $200, while her English lover indited the following missive for the husband's perusal:

"Dear Herbert:

"I make no excuse for what I have done. I love your wife far better than do I my life, and my love has been returned.

"We sail to England, and I intend to respect, love and cherish her forever.

"If you wish to correspond, address as below.

"Good-by, Herbert, old pal.

"(Signed) Reginald Sheldrick."

ROSE BOOKED FAR AHEAD.

London, April 14.

Julian Rose opens at the Pavilion Easter Monday for an indefinite run of not less than four weeks. His success over here has been phenomenal. Mr. Rose's salary at the Pavilion is $500, said to be the largest ever paid by the house for a single act excepting the late Dan Leno. He is also booked over the Moss-Stoll time and the De Frece Circuit at a large figure.

Smith & Carpenter of the Lyceum Theatre have contracted for Mr. Rose to appear in pantomime at $700 weekly, in a piece to be written around his character of "Levinski." Mr. Rose will be principal comedian. His wife (Frances Cameron) will play in the same production as principal boy.

SOME ROOF ENGAGEMENTS.

The opening bill for Hammerstein's Roof has been placed together by William Hammerstein, who will not make it public until the latter end of next month.

Some of the engagements for over the Summer at Hammerstein's are Rock and Fulton, who will return on June 29th for a week or two—perhaps longer, before leaving for a European trip; Five Avolos (increased from three), Felix and Caire, Collins and Hart, two weeks commencing June 15th; the only work the burlesque strong men will do over the Summer; and "The Rocking Chair Girls," who will start an engagement July 1st.

FISHEL INTERESTED IN ST. LOUIS.

Chicago, April 23.

Dan Fishel, general traveling representative for the Sullivan-Considine combination, and who will manage the Garrick, St. Louis, for the Shuberts next season, is said to be associated with Dr. J. L. Boehm in a plan to erect a new theatre in the Missouri Metropolis.

Mr. Fishel is now on one of his periodical Western trips in the interests of the S. C. circuit.

PRIMROSE MINSTRELS ON BROADWAY?

If negotiations now under way between George H. Primrose and Jos. Weber are brought to a successful conclusion, Broadway will offer the attraction of an old-fashioned minstrel show late in May.

The road season of the veteran blackface artist ends May 9. Beginning May 20 the Jos. Weber organization will be in Chicago for a five weeks engagement. Mr. Primrose believes that New York just at this time would welcome a revival of old-time minstrelsy, and if the details can be arranged his company will move into the Weber Music Hall for a five weeks run.

COLE AND JOHNSON ENGAGED.

Cole and Johnson, with a company of eight colored people, will start over the Williams' Circuit the latter part of May. Four weeks have been placed for the act through M. S. Bentham. Other time may be taken.

TANGUAY SHIES.

Baltimore, April 23.

Eva Tanguay isn't on the bill at the Maryland, and Carrie DeMar came on in the eccentric singer's place.

Miss Tanguay arrived here Monday morning, after notifying the management last week she would refuse to appear were William Rock and Maude Fulton allowed to bill themselves around the city as they have done elsewhere. Miss Tanguay carries no special "paper." The Maryland does not bill its show outside the newspapers and stands in front of the theatre.

When Miss Tanguay emerged upon the main street she saw nothing but "Rock and Fulton." When twelve sandwich men with the statement that Rock and Fulton were at the Maryland this week approached her, Miss Tanguay made a wild dash for the depot, returning to New York.

The newspapers gave lots of space to the story, "kidding" Eva relentlessly.

Miss DeMar landed a great big hit at her first appearance, and has kept it up since.

ELSIE JANIS AFTER ELECTION.

While the report is that Elsie Janis cannot play vaudeville this season, Arthur Klein, who claims to be the agent for Miss Janis if she does return to vaudeville, says the latter probability is quite likely next fall, after election.

According to Mr. Klein, Percy G. Williams has made a standing offer for Miss Janis' appearance at his houses at any time. Three or four weeks after the vote for President has been counted will be spent by the star of "The Hoyden" once more with the variety audiences, says Mr. Klein, who indignantly denies that Pat Casey will have any hand in the future engagements of his alleged principal.

EVAN EVANS BETTER.

Denver, April 23.

Evan Evans, who was brutally assaulted at the Novelty, and sent to a hospital, is recovering, but will be detained at the hospital for about two months longer before being discharged. He is receiving every attention.

POPULARITY CONTEST.

Commencing Monday in the three largest of Percy G. Williams' theatres (Colonial, Alhambra and Orpheum) a contest to determine the most popular artiste who has appeared in the houses will be commenced, under the auspices of Mr. Williams, and each house manager.

Coupons will be enclosed in programs, and will be deposited by the visitor upon leaving. The daily vote will be posted in all houses.

Mr. Williams says he wants to know the most popular woman who has played for him before he leaves for Europe in search of foreign acts.

The following artistes have been nominated to take part in the contest:

Millie Lindon,	Eva Tanguay,
Irene Franklin,	Stella Mayhew,
Rosie Lloyd,	Alice Lloyd,
Ethel Levey,	Marie Lloyd,
Hetty King,	May Irwin,
Gertrude Hoffman,	Lily Lena,
Vesta Victoria,	Marie Dressler.

HOMER MASON IN STOCK.

Chicago, April 23.

The new Princess, on Clark Street, between Van Buren and Jackson, will open in June with musical comedy by a stock company, including Homer B. Mason and Mabel Barrison.

Harry Singer, brother of Mort H. and William Singer, of the LaSalle and Empire, will be the manager.

GEO. FULLER GOLDEN PLAYING.

Cleveland, April 23.

Geo. Fuller Golden is at the Hippodrome this week, looking very well. He expects to leave here on Saturday night in time to reach New York, and appear at the White Rats' benefits on Sunday evening.

W. C. FIELDS' NEW ACT.

Philadelphia, April 23.

When W. C. Fields, the juggler, appears on the other side this year he will present a brand new novelty in the juggling line. Fields has been hard at work for several months constructing a comedy act which will be the first of its kind ever attempted. He will offer an entirely new routine of comedy juggling, featuring a burlesque croquet shot in which the croquet ball is made to go through all the wickets on one shot, the trick being patterned after the pool shot now used in his act.

Mr. Fields will carry two or three people with the new act, one being Leo Donnelly, the Philadelphia newspaper man who recently broke into vaudeville with a monologue. Donnelly will join Fields in two weeks to begin rehearsal. Mr. Fields has booking for nine months on the other side with promise for enough work to keep him away from America for two years.

VAUDEVILLE ENTR'ACTES.

The Bowdoin Square Theatre has announced its intention to play vaudeville specialties between the acts of its dramatic stock attractions.

An arrangement has been entered into by the Bowdoin Square management to take the vaudeville acts from the Howard Theatre, both houses being booked in conjunction by Phil Hunt in New York.

VARIETY

A Variety Paper for Variety People.

Published every Saturday by

THE VARIETY PUBLISHING CO.

Knickerbocker Theatre Building,

1402 Broadway, New York City.

Telephone { 4023 / 4024 } 38th St.

SIME S. SILVERMAN,

Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4390).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1116 Van Ness Ave. (Room 113).
W. ALFRED WILSON, Representative.

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ADVERTISEMENTS.

20 cents an agate line, $2.80 an inch. One page, $125; one-half page, $65; one-quarter page, $32.50.

Charges for portraits furnished on application.

Special rate by the month for professional card under heading "Representative Artists."

Advertising copy should be received by Thursday at noon to insure publication in current issue.

UNITED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

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Vol. X. APRIL 25. No. 7.

The Marvelous Hiltons, bicycle act, have left the "Fay Foster" show.

Marion Garson opens a vaudeville engagement in Boston, April 27.

Bookings for the K.-P. 125th Strect house now extend into the summer.

Poor patronage has forced an early closing of the Majestic, Sandusky, Ohio.

Milton Aborn has laid out plans for eleven stock opera companies for the summer.

Griff, the English comedy juggler, is playing a return engagement at Keith's, Boston, this week.

Arturo Bernadi, the quick change artist, engaged by Hammerstein for the Roof this summer, will arrive here in June.

Welch, Francis and Company have accepted a new vaudeville act called "Hotel De Grogan" from Charles Horwitz.

Upon the closing of the season with "The Cracker Jacks," the Millard Brothers, cyclists, will open on the United time.

The Four Fords cancelled this week at Bennett's, Montreal, and are laying off for a rest in their home at Bensonhurst, L. I.

A song entitled "Faces in the Sea," written by Belle Blanche, the mimic, is sung by Miss Blanche as a part of her act.

The Constantine Sisters open in local vaudeville on June 22, and M. S. Bentham has contracts for four weeks from that date for the girls.

Theo and her "Dandies" have been booked over the Sullivan-Considine Circuit for twenty weeks, commencing June 15, by B. Obermayer.

The Howard, Boston, closes its season on Decoration Day, as per schedule at present, although the finale may be extended a couple of weeks.

Fields and Ward will leave May 2 for England, to play some Moss-Stoll time. Mr. Fields will have for guests on the trip his father and mother.

Bert Howard, one of Al H. Woods' advance men, has taken up the post of press agent at the Empire, Cleveland, under the management of George Chenet.

The Wilson Brothers have cancelled some of their time. The wife of Jos. H. Wilson is seriously ill and the husband's presence is required at the sickbed.

Jenie Jacobs has been appointed official booker by Al H. Woods for the latter's "New Little Coney Island," to be operated on West 110th Street this summer.

Millie Lindon, the English singer, who appeared over here early in the fall, sprained her ankle upon returning home, causing a loss of five months' engagements.

Jack Kaufman, of the Kaufman Brothers, was married to Olive York, of the English "Pony" Ballet, with the "His Honor, the Mayor," at Chicago on April 14.

Mike Simon, who produced "High Life in Jail," has two other large numbers in hand for vaudeville, and they will be shown at the commencement of next season.

It is a question of salary whether the Musical Cuttys will remain on the other side. They have made a decided hit, and the managers in England want the act badly.

April 27 at Hammerstein's will be Alice Lloyd's final appearance in New York before leaving for the West. William Hammerstein has featured Miss Lloyd all week in the dailies.

Mrs. Lulu Ferrell, wife of Fred Ferrell (Ferrell Brothers), has passed through a successful operation performed at Dallas, Tex., and will rejoin her husband in Chicago the middle of May.

Luigi Dell 'Oro, the accordeon player, expects to have next season over here booked. Dell 'Oro is in Germany. Jos Hart will look him up while abroad, and Pat Casey will secure the contracts.

Elfie Fay did not play in "The Hotel Clerk" this week at Philadelphia, where the piece opened. Miss Fay returns to vaudeville next Monday at the Majestic, Chicago.

At the close of his present vaudeville season, Eltinge will sail for Paris, where he will be the feature at the Folies Marigny during August. Otto H. Harras, Eltinge's business representative, will accompany him.

Charles T. Aldrich is reported as one of the largest hits America ever sent abroad. Mr. Aldrich will remain for a year or two in England, and a pantomime engagement next fall is awaiting his signature.

At Hammerstein's, over the entrance to the lobby, is a sign, divided into compartments, bearing the words "The Time: The Place; The Girl." Underneath each are respectively placed "June 1: Hammerstein's Roof: Alexia."

After playing two performances as part of the Fays' vaudeville show at the 14th Street Theatre, this week, Amann and Hartley retired Tuesday, refusing to continue in the opening position to which they had been shifted.

There is little talk among foreign artists just now of an American tour. A report coming from London says a great many foreign acts holding contracts in America for next season are deliberating whether to fulfill them.

Cliff Ryland, formerly a partner of George Fuller Golden, when the team was known as Sweeny and Ryland, is expected to arrive over here this summer. Mr. Ryland has been on the other side for the past fifteen years.

Archie Royer, who has been in the variety profession for thirty-five years, sailed for England last Tuesday to play fifteen weeks on the Moss-Stoll Circuit. Mr. Royer sings and dances. B. Obermayer did the booking.

All the artists playing the Auditorium, Lynn, Mass., last week gave their services for a benefit performance in aid of the Chelsea fire sufferers. Manager Harry Katzes engineered another benefit at the baseball grounds Easter Sunday.

Lew Palmer, a mimic, and F. L. Harris, proprietor of the Bijou, Parkersburg, W. Va., have taken over the Orpheum Theatre at Marietta, Ohio, and will jointly conduct it as a vaudeville theatre. Mr. Palmer will be resident manager.

G. Art Holloway and Florence ("Patsy") Jefferies will embark upon the sea of vaudeville about the middle of June. Miss Jefferies is now a special dancer with "The Black Crook, Jr." Mr. Holloway is holding a State position in Illinois.

Fred W. Gray, of the musical act of Gray and Graham, is in Vallejo, Cal., suffering from blood poisoning. The comedian cut his hand some time ago, and the injury developed into a severe case of blood poison, which has baffled the physicians.

Jack Mason's new production, "Three For One," with Grace Garner featured of the four people in the cast, is at its first week in the Garrick, Wilmington. "Jack Mason's Troupers," another of Mr. Mason's acts, is having a "try-out" at the Broadway, Camden.

Newell and Niblo, who have been playing abroad for the past eight months, this week produced an entirely new mechanical musical act at the Moss-Stoll Richmond Theatre, London. They have ten more weeks to play in England, with continental time later.

Frank Fogerty and Helen Trix (Mrs. Fogerty), with Harry Leonhardt will leave May 16 for a visit to Great Britain and the European continent. Mr. Leonhardt may remain but one month away. The Fogertys have a route calling for three months of travel abroad.

Josephine Sabel is visiting her niece and nephew at Taunton, Mass. Dave Sabel is in the "big ring" at Aqueduct, accepting five dollar bets only, and standing on his feet three hours daily according to the rules. Mr. Sabel says if the horses will continue running the way they have so far, he wouldn't mind even six hours each afternoon, without a stool or chair.

The bills around New York this week don't speak loudly for any "barring" on the part of the United, or "blacklist" held by it. Ed. Blondell is at Keith-Proctor's 125th Street, and The Okito Family is playing the K.-P., 58th Street Theatre. Both but recently appeared at the Cleveland Hippodrome, an opposition house to Keith, and booked by William Morris. The incident of the present week's bookings speaks more loudly for the merits of the acts than in any other direction.

Agnes Scott and Horace Wright will close their vaudeville tour for this season at the Maryland, Baltimore, May 2. After a few weeks' vacation Miss Scott will play a special six weeks' engagement at the head of E. F. Albee's stock company in Providence. Mr. Wright has been re-engaged as principal tenor with one of the Aborns' musical organizations for a summer opera season. They will, according to their present plans, return to vaudeville next season with "The Wall Between."

"The Volcano" will be the title of the next London Hippodrome spectacle, according to the English "Music Hall." The "book" is by Alicia Ramsay and Rudolph de Cordova. Karl Kiefert is composing the music. The scene is set in a Mexican mountain mining camp. Suddenly, while the men in the camp are going about their ordinary business, the roar of a subterranean explosion is heard, fountains of flame burst from the mountain, and the crater pours forth rocks and molten lava, which descend the mountain side and engulf the valley below. Mr. Parker promises that it will be the biggest Hippodrome show on record.

"SUNDAY SHOW" LAW PASSES IN MASSACHUSETTS

"Charity Concert" Barred. Power Placed With Mayors and State Chief of Police. Concerts Must Be "Strictly Sacred".

Boston, April 23.

Unless some now unknown opening is discovered, Sunday shows must go after May 11. Governor (acting) Draper signed a bill to this effect late last week. Ex-Secretary of the Navy Long and the Massachusetts Civic League were behind the measure, and pushed it through the Legislature without much opposition from the theatrical folk.

The bill as signed places the power over the theatrical managers on Sundays with the Mayors of cities and the Selectmen in the towns, giving the State Chief of Police the final say, from whose decision there is no appeal. A penalty of $500 is imposed for a violation, while there is a fine of $5 for every person who attends one. The State Chief or the Mayors and Selectmen may revoke a license for a violation under the enactment.

To Bostonians interested the bill has the colorful look of a political move. The law of 1904, under which the theatres have been operating on the Sabbath, provided for "charity" entertainments, and these have been given. The shows were advertised for the benefit of local institutions, which participated to some measure in the receipts.

It will make a difference here to the managers of $9,000 each Sunday if they are not permitted to give a sacred concert. The Orpheum will be the most affected. It is the largest drawer of any theatre in Boston on Sunday. Forty thousand dollars yearly will be the loss to the Orpheum, it is estimated, if the house remains closed on the first day of each week.

The new law permits Sunday concerts of classical, sacred or patriotic music or a lecture, and they must be "in keeping with the character of the day, and consistent with its observance."

All the Boston houses do not open on Sunday. The Boston Theatre is the Sunday playhouse for B. F. Keith, he having first commenced giving Sunday performances when Percy G. Williams opposed him in the Orpehum. It is said that Mr. Keith's gross receipts for the week, inclusive of the Sunday show, have not exceeded his former box office takings for twelve performances under the old policy. At present the bill for the week in Keith's is shifted to the Boston Theatre for Sunday.

Other forms of amusement are subject to local option as well as the theatres, and the licensing power placed where it has been is expected to develop into a matter of political "pull" for the operation of houses on the Sabbath. The theatrical managers affected will arrange their concerts in accordance with the provisions of the law, if permitted to open at all after the law takes effect.

HOMANS PLAYING ON PERCENTAGE.

Owing to the early closing of small vaudeville and dramatic houses hereabouts, George Homans is organizing a number of vaudeville companies using his own acts, and is playing these theatres on percentage.

This week one of these organizations is playing the Savoy, Fall River with "A Night With the Poets" as headliner. The rest of the bill is made up of Boulden and Quinn, Duffy, Sawtelle and Duffy, Clinton and Jermon, Cyr and Rouillard, Elsie Campton and the Marriot Twins. A vaudeville show of the same sort played Fall River last week with "The Kountry Kids" as the feature.

MILWAUKEE'S NEW HOUSE.

Milwaukee, April 23.

The new and second largest theatre in the city, The Majestic, opened for business last Monday, with an all-star vaudeville bill, of which Bessie Wynn was the feature and big hit.

The Majestic is a handsome playhouse, complete in all its details.

The opening was considered an important one. A local paper devoted four columns to it on Tuesday morning.

C. E. Kohl, of Chicago, with Herman Fehr of this city, control the house. Mayor Rose dedicated it. The Western Vaudeville Association, Chicago, books the attractions.

CLIFFE BERZAC LEAVES.

On Wednesday, Cliffe Berzac, the foreign owner of comedy animal acts, sailed with Mrs. Berzac on the "Mauretania" for England, his home, where he will remain over the summer. Mr. Berzac may return in the Fall.

On Monday evening at eight P. M., Berzac was asked if he could give a show that evening at the Hippodrome, the promised sensation at the big playhouse having been placed over a week. He did so, taking the animals and paraphernalia out of stable and storehouse. On Tuesday Mr. Berzac gave two performances. His sailing prevented the act remaining for the balance of the season, as the Hippodrome management wished.

It is nearly three years since Berzac appeared at Keith's, Boston, with his ponies and "unridable" donkey, "Maude." Since then he has played over all the circuits.

The moving picture craze has struck England. Music halls and theatres are commencing to give that form of entertainment.

CRUSADERS LAND A VICTIM.

Kansas City, April 23.

After months and months of crusading Kansas City's blue law reformers have brought down one victim. L. A. Kellar, a ticket seller at the Orpheum Theatre, was found guilty of "working on Sunday" in the Supreme Court under one of the many Grand Jury indictments, and fined $1. Application for a new trial has been made, and if this is not successful the conviction will be moved for appeal.

On the Kellar case the jury was out three hours and the division of opinion was changed from nine for acquittal and three for conviction on the first ballot to twelve for conviction. The case against Martin Lehman, manager of the Orpheum, was dismissed in the same court, there being no evidence adduced that Lehman had performed any actual labor on Sunday in giving a show. Witnesses for the State testified that all they had seen him do was to watch the performance.

On Monday the prosecuting attorney appeared in the Supreme Court, and, on his motion, all the indictments against managers, house attaches and artists, some 2,000 in number, were wiped off the docket. This marks the close of the Sunday agitation instituted by Judge Wallace.

Shortly afterward the Grand Jury returned over 100 indictments against managers and players for appearing last Sunday. The whole farce may be gone through again.

GOT HIS MONEY BACK.

Stage Manager McCarren, of Keith's, Boston, has been spending a week's vacation in town. He went back home yesterday, but during his stay he had several adventures. Not the least of them was the hitherto unheard of exploit of holding up the subway for the return of fare.

Accompanied by Mrs. McCarren, carrying a little woolly pet dog, he entered the subway station at Times Square. As he passed the ticket chopper that worthy stopped him and refused to permit him to carry the pup into a train.

McCarren agreed to depart after an argument, but being a Bostonian and therefore not bred to a proper respect for brass buttoned myrmidons of soulless corporations he carried his protest to the ticket agent and, while a long line of patient natives waited, argued out the merits of the case. The result was an impressive blue document setting forth that the subway owes Mr. McCarren ten cents, duly signed, countersigned and attested. He took it home as a souvenir. Now all McCarren needs is a Supreme Court mandamus and a sheriff's posse to get his dime back. But consider: If a New Yorker had attempted any such feat, he would, according to all precedent, have had his brains beaten out and in addition been fined $10 for disorderly conduct.

HANSA THEATRE BILL.

Hamburg, Germany, April 11.

The bill at the Hansa Theatre for this month is: Kitafuku, Japanese juggler; The Brewster Troupe, song and dance; Conway and Leland, eccentrics; Mary and Alfred Marquard, travesty; Rebla; Robert Steidl, Else Buscany, Dr. Angelos, "Gibson Girls," Alf. W. Loyal and "Toque."

MUSICAL TROUBLES LEFT TO WEBER.

The differences existing between the theatre managers of New York and the Musical Union arising over increase in salaries asked for by members of theatre orchestras were placed solely in the hands of Jos. Weber, the president of the American Federation, when he spoke before the Union at its meeting last week.

Whatever Mr. Weber's decision may be will be abided by on the part of the Union. He was given full power to adjust any question. It is not thought that more will be heard of it for this season, anyway.

BIJOU FERNANDEZ AND W. L. ABINGDON.

Bijou Fernandez, who, with W. L. Abingdon, made her initial appearance in vaudeville at the Colonial Theatre with such conspicuous success on Easter Monday, is one of the best known and most popular leading ladies of the younger school on the New York stage to-day.

She has been seen on Broadway in support of such well known stars as Mrs. Fiske, John Drew, Amelia Bingham, Arnold Daly and numerous others.

Miss Fernandez' beautiful appearance, charm of manner and delightful acting have made her an established favorite. Her reception was most enthusiastic, she receiving no less than ten curtain calls at the end of "Captain Velvet."

W. L. Abingdon, who plays "Captain Velvet," is well known on both sides of the Atlantic. He has been seen in New York under the management of Charles and Daniel Frohman, Charles Dillingham, Amelia Bingham and Liebler Bros. In London, where Mr. Abingdon is an established favorite, he has played leading parts with all the well known stars, including Sir Charles Wyndham, Sir John Hare, Beerbohm Tree, Forbes Robertson, William Gillette, Mrs. Patrick Campbell, Olga Nethersole and Mrs. Brown Potter.

Mr. and Mrs. Abingdon's plans for the future are just now very indefinite. Their success in vaudeville has brought them numerous offers, including an engagement in June in London, but Mr. Abingdon is anxious to produce a strong play he has by a well known author, with Miss Bijou Fernandez in the stellar role.

The title page this week holds likenesses of Miss Fernandez and Mr. Abingdon.

HIPPODROME ILLUSION MONDAY.

"Onaip, the Hindoo Mystery," which was to have been shown at the Hippodrome last Monday, has been postponed.

It is an illusion, consisting of a piano and player suspended in the air. The piano will revolve under and around the player, who will continue playing during the revolutions.

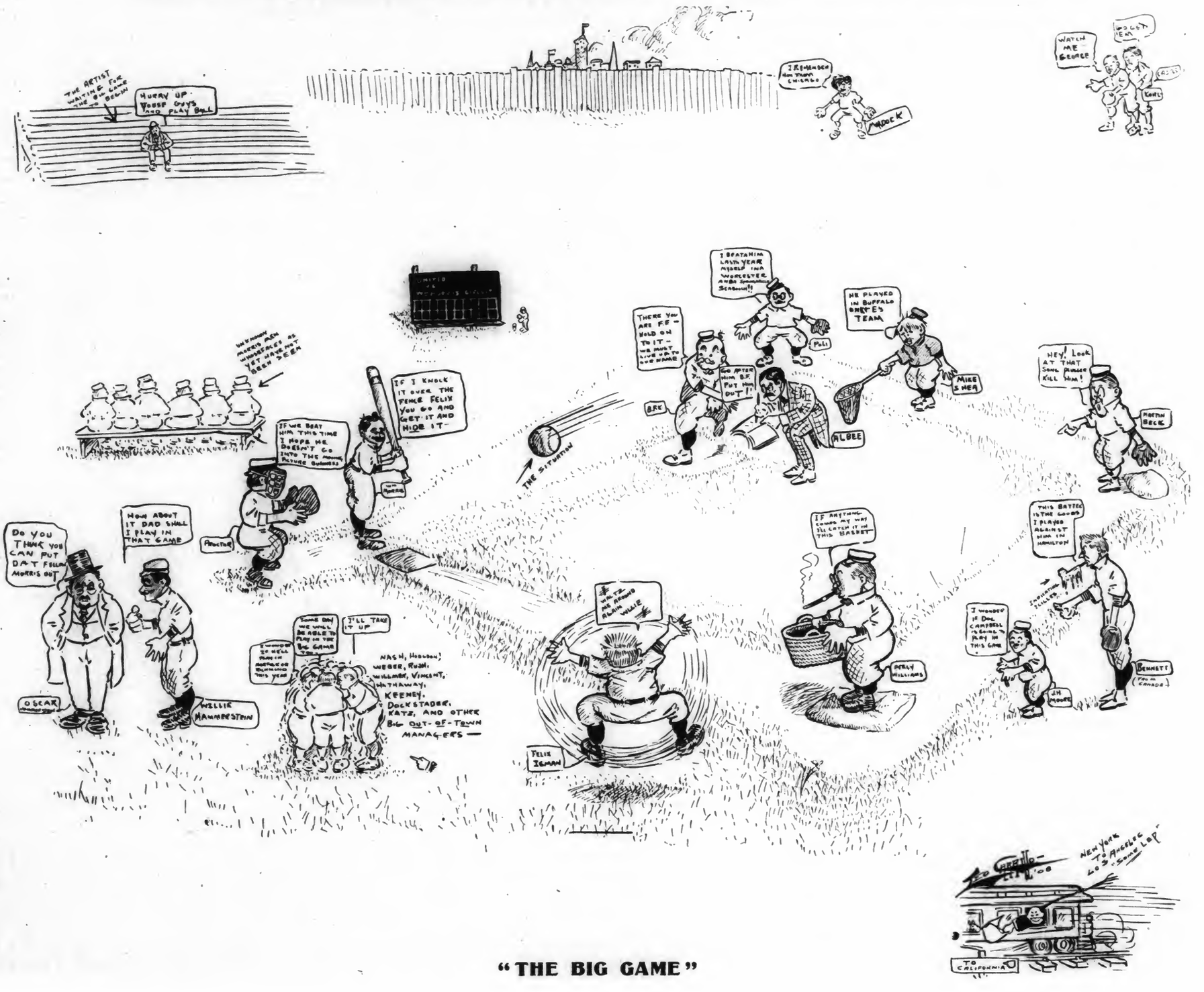
From a raised dais, the instrument and man will be elevated, when the illusion will be performed.

FT. WAYNE'S SMALL NEW HOUSE.

Chicago, April 23.

John Wagner will build a vaudeville theatre in Fort Wayne, Ind., to cost $35,000. Seating capacity 1,000. It will be known as The Princess.

LEO CARRILLO'S CARTOON OF THE WEEK



"THE BIG GAME"

BURLESQUE FOR NEXT SEASON BIGGER, BETTER AND BRIGHTER

"Wheel" Managers Look Forward to Improved Shows, Without Greatly Increased Outlay. Manager Explains Situation.

The prospect for improved burlesque shows on the two opposing "Wheels" (Eastern and Western) for next season is generally acknowledged by managers who are noted for a degree of progressiveness, at least, to be excellent.

The entire situation was summed up in an interview this week given to a VARIETY representative by a prominent operator of burlesque attractions.

"Burlesque," said he, "hasn't a great deal to brag about the past season. There have been all kinds and colors, and the coloring mostly of a gray shading, with once in a while—almost too often, in fact—a decidedly sombre hue to the entertainment.

"But there have been exceptions, and these exceptions are what will cause a revision of the burlesque entertainment for next season; not alone a revision but reinvigoration, as well.

"'07-'08 has given the old-style burlesque, where the gallery must be amused at the expense of the remainder of your audience, an awful wallop from the burlesque manager's standpoint. The best shows this year have made the most money, and by the 'best' I mean the cleanest, the most costly, and the better all around grade of entertainment. I know this statement will be disputed by several managers, who will offer 'their books,' and may be able to prove that through having a cheap organization behind a good burlesque name, they have sneaked through the season with a large profit to their credit.

"Quote that work 'sneaked' as I have expressed it, for it means exactly what it says. These shows which have thought to pick up some easy money through the impetus burlesque received last season by rather a good brand of burlesque have done just as much to harm the business this year as the unclean, uncouth, cheap and dirty shows which have prevailed, and goodness knows there haven't been as many poor burlesque shows on the road in several years as there have been during the season now ending.

"By a mathematical computation on the percentage plan of shows which might be classed as 'fair' gauged by customary burlesque standards, there were not forty per cent. of the entire shows on the road which passed the 'average' line. Think of that! Sixty per cent. of all the shows, bad, poor or indifferent! And the managers talk of elevating burlesque!

"But that must be changed, and it is going to be. Next season will bring it about. The shows will be bigger, better and brighter. The manager must pay something for his book, and his show. He must stop gathering two or three people, who signed with him as 'comedians,' together in a corner and telling them to 'work something up.' The something they 'work up' has been 'worked up' before a hundred times, and everyone who ever drops into a burlesque house knows it.

"Barring a few instances, I don't believe it will cost much more next season to turn out a first class show, as they run, than it did this year to produce an ordinary affair. Many vaudevillians will readily grasp the opportunity for a full season's work with transportation paid, in preference to the possibility of irregular vaudeville bookings, as evidenced for the past few months. The talent will be cheap enough in all probability for an olio to remain intact by itself, with principals in the pieces who are not required to appear as vaudevillians during the intermission between. That is the real burlesque show, anyway. When you attempt to mix up your olio and pieces, your show generally falls down. A fellow may do an excellent 'turn,' but he doesn't bring out his comicalities as a comedian when intrusted with a part.

"The 'clean' show and the 'clean' theatre is the thing. I don't care to mention names, or I could set forth the shows this season, good and bad, the leaders of their respective classes, but I must mention as a recent example of what cleanliness in burlesque will do, the short but successful history of Hyde & Behman's Star and Garter in Chicago.

"That house hasn't been opened long, as you know. And perhaps you don't know that it is drawing the best people of Chicago, men and women, with their families, into its doors. There are other houses on the 'Wheels' which cater to the 'family' trade, and secure it, but the Star and Garter is the shining example. The house is making money. That's the manager's answer to any argument, so there can be no come-back on this.

"This season has proven one fact: 'Extra attractions' which appeal to the loft only don't bring in the money, and spoil the house. 'Cooch' dancers, wrestlers, fighters, spicy dialogue, suggestive situations and a brand of alleged comedy which only stamp the comedians using it as crude, but do not help the burlesque business, must fall by the wayside. If they don't, the shows will.

"Another and more important reason why the regular 'Wheel' shows must spruce up is the Stair & Havlin threatened invasion. VARIETY printed that story a couple of weeks or so ago. I have it on straight authority that Stair & Havlin have even now commenced to engage chorus girls to augment musical comedies which they intend to send out, having the better known names of comedians who have starred in their popular priced light shows to head them. Some names will be used on the paper of two or three shows.

"These shows, while termed 'musical comedies,' will be in reality burlesque organizations, with productions made for the fifty-cent price, and will compete with the present burlesque managers."

EMPIRE CIRCUIT MEETS.

Cincinnati, April 23.

A meeting of the board of directors of the Empire Circuit Company (Western Burlesque Wheel) was held here on Wednesday of this week. No report of the proceedings escaped. The extensions of the circuit now under way in Brooklyn and general theatrical conditions as affecting the burlesque business are presumed to have been the chief subjects of deliberation, together with the project to make up a producing pool.

Those in attendance were James E. Fennessy, James Butler, Herman Fehr, Whallen & Martell, Harry Miner, James H. Curtin, Sim Williams, Geo. W. Rife, James Lowrie and others.

About twenty-one shows will be organized in Chicago this summer, and the circuit's Western booking representative, J. A. Sternad, is attending the meeting.

As far as could be learned, only routine matters were discussed. The date of the annual meeting was changed to the third Wednesday in June hereafter, and it was decided to build another theatre somewhere, but the location has not been given out. E. D. Stair, of Stair & Havlin, was in the city and had a conference for half an hour with James E. Fennessy, but was not at the meeting. His visit is reported to have nothing to do with the burlesque situation.

From what little information has leaked out during the meeting it is plain that the Western Wheel managers propose to inaugurate an aggressive campaign beginning with September. It will probably be insisted upon that all travelling organizations shall carry a chorus of twenty girls. The confreres have also expressed their intention of seeking big novelty numbers and high priced vaudeville attractions to strengthen their shows.

NEW SHOW FOR TAYLOR.

Charles E. Taylor, now manager of "The Parisian Belles" will cease to be associated with F. W. Stair in the handling of that property, beginning June 1.

It is said Mr. Taylor will have a new burlesque organization under his management next season. The title for the new show has not yet been announced.

SHAPING UP FOR NEXT SEASON.

Pretty much all the details for the Miner shows next season have been arranged for by Tom Miner. The equipment for the "Dreamland Burlesquers" which is to have a new vehicle by Dave Marion, has been selected and Marion will complete the book and lyrics during the summer.

NO THIRD "WHEEL."

A story that the leading managers of the two present burlesque "Wheels" would leave their organizations to build up a third "Wheel" was denied by both sides this week. There was not the remotest possibility of such an occurrence, said one prominent manager.

PICTURES IN BIJOU, READING.

Reading, Pa., April 23.

The Bijou, which has played the Eastern Burlesque shows for two seasons, is out of that Wheel for all time. S. Lubin, the Philadelphia moving picture manufacturer, has leased the house for fifteen years. Pictures and three vaudeville acts are now playing there.

BILLY WATSON SAYS SOMETHING.

Buffalo, April 23.

W. B. Watson, manager and comedian, with his show at the Lafayette, said to a VARIETY representative this week that the burlesque houses of yore are no more. "The theatres are now athletic clubs," said Mr. Watson. 'Tryouts' for the voices of girls and schools for amateurs. Some of the houses are shooting galleries. At a certain theatre while I was announcing an amateur show, I was hit with a soda bottle in the foot."

"Some theatres give away hats to the audience each show. Now all hat stores are angry and boost the opposition house. Then they have a 'beauty contest'; pick out a man that has paid seventy-five cents or a dollar, and make a 'mark' out of him. Insult him, and he 'knocks' to his friends and you loose them.

"Then they have football games and basketball games, the chorus girls meet all local college boys, then the parents and churches are up in arms about closing theatres, etc., etc.

"I guess a fairly good show with fairly good management of a theatre would be bound to do good business. It might be tried, anyway," concluded the manager-comedian.

Watson's Burlesquers at Toronto last week against "The Behman Show," played to the best week at the Star in the past three months—it was Holy Week.

"BACHELOR CLUB" ENDS MAY 11TH.

The season of Hastings and Arnold's "Bachelor Club" ends week May 11th at Pittsburg. With the closing will cease the partnership between Harry Hastings and Charles B. Arnold.

Mr. Hastings has purchased "The Boston Belles," and will conduct the organization next season. Mr. Arnold will continue with the present show.

BON TON TURNS TO PICTURES.

After the close of the burlesque season at the Bon Ton, Jersey City, moving pictures will be installed for the summer. The Bon Ton is a Western Burlesque Wheel house.

CHICAGO LIKES "CONTESTS."

Chicago, April 23.

Chorus girl contests are a fad in Chicago at present, and promise to become as popular as amateur nights.

Several choristers of the "Fay Foster" Company at the Empire last week appeared in the "contest" which was inaugurated by Manager Singer.

They were Fannie Block, Sadie Grossman, Evelyn Weber and Eleanor Lester ("sister" act), Daisy Alberta and Anna Mack.

Two damsels attempted to emulate Gotch and Hackenschmidt in a wrestling match, but were kept busy arranging their hair. Every time one landed the other on the mat, a "rat" dropped from her forehead which appeared to be a signal for the other to retreat, in spite of the referee.

Over at Euson's the feminine contingent of the "Parisian Widows" demonstrated their ability in a diversity of songs, dances and acrobatics. The aspirants were Berg Sisters, Nellie Lockwood, Maggie Rose, Irene Russell, Violet Valmore, Elsie Ashton, Agnes Keller.

NEW EMPIRE CIRCUIT CONTRACT.

Chicago, April 23.

A new contract has been issued for use in the booking of Empire Circuit attractions (Western Burlesque Wheel) by the Western Vaudeville Managers' Association in this city. J. A. Sternad, of the association, will have charge. It contains several clauses not incorporated in the old instrument.

It is provided that artists pay railroad fares to starting point, and arrangements are entered into covering the week before Christmas and Holy Week, when artists agree either to "lay off" without salary or to work at half salary. This has always been the custom, but the clause has not hitherto been part of the contract.

Another article provides that should the artist for whom special printing has been made, take advantage of the "two weeks" clause he shall "assume the payment for the balance of said printing or lithographing ordered and not used together with all other damages the party of the first part may incur or suffer through the cancellation of this contract by the party of the second part."

Under the heading "Rules and Regulations" appended to the contract form, but not included in the agreement, there is outlined a series of rules of conduct together with a scale of fines and penalties from $1 to a week's salary and discharge.

CHICAGO TREASURER'S BENEFIT.

Chicago, April 23.

On Sunday afternoon next, April 26, will be held the second annual benefit of Gus Schlesinger, treasurer of the Colonial, where the specially arranged performance will be given, through the courtesy of George W. Lederer, who brought young Schlesinger from Philadelphia, where he was treasurer of the Casino. Many artists have signified their willingness to make the occasion a most successful one.

The congeniality and affability of Mr. Schlesinger in and out of the profession has gained for him many friends.

$137,039 IN 32 WEEKS.

"The Behman Show," under the management of Jack Singer, has played to gross receipts of $137,039 in thirty-two weeks of the season now passing. The show's share was $73,049.

"The Behman Show" is one of the most expensive traveling over the burlesque circuits, and nothing but bankruptcy was predicted for Mr. Singer and his associates last fall, when his weekly expense account became known.

The figures as quoted have been verified, and some of the amounts taken in for different weeks are as follows: Washington, $4,457; Pittsburg, $6,506; Baltimore, $5,801; Milwaukee, $3,939; Star and Garter, Chicago, $6,154; St. Louis, $7,395.

No figures are obtainable as to the takings of the Behman Show at the Trocadero, Chicago during the week Mr. Singer played there. The "Troc" is understood to have been the one weak point on Mr. Singers' list. It is a mark of distinction for him. To fall down at the Trocadero, Chicago, is to indelibly stamp a show as "good" in every sense. The clientele of the Trocadero doesn't care for that sort of entertainment.

ORGANIZE SHOWS NEXT MONTH.

Chicago, April 23.

J. A. Sternad, of the Western Vaudeville Association, in exclusive charge of the booking of all acts for the Empire Circuit (Western Burlesque Wheel), returned from a trip covering a number of cities in the Middle West, where the circuit's houses are located, and states that commencing in May the shows scheduled to open West of Pittsburg and owned by Western managers, will organize. He was in town only a day or so, departing almost immediately for Cincinnati to attend the meeting of the Empire directors there.

Most of the costumes, shoes and scenery will be made in Chicago. Mr. Sternard says he has been authorized to engage a number of large feature acts for the shows.

BOTH WHEELS WANT PEOPLE'S.

Both the burlesque wheels are understood to be negotiating for the People's Theatre, Philadelphia, to place their attractions in it next season. It played vaudeville while Klaw & Erlanger were in the field, and is now said to have been leased to Jack Welch for pictures.

The people's is in solitude among the Philadelphia theatres, having no competitor in the suburb it is located in.

The Eastern Wheel is also after a New York theatre, which, if secured, will play burlesque for the remainder of this season, continuing under lease to the Columbia Amusement Company if the venture proves successful. The deal may have been closed ere this.

EMPIRE CIRCUIT IN SCRANTON.

The Columbia, Scranton, Pa., formerly a Columbia Amusement Company property, and recently taken over for the Empire Circuit shows, through George Rife, opened this week with Frank B. Carr's "Thoroughbreds."

Mr. Rife acquired the house as an individual venture, and when the title had passed from the Columbia Company to him, offered the enterprise to the Empire Company either in whole or in part. The stockholders voted to join Mr. Rife to the extent of a 50 per cent. participation. By the deal the Eastern Wheel retires from Scranton for good. The Empire shows will play three nights each in Scranton and Wilkes-Barre.

A CORNER ON CHORISTERS.

A search for chorus girls for burlesque wheel engagements disclosed a startling condition. Even with the large number of popular priced musical shows closing, or about to close, less than half a dozen applicants appeared, and these were from out of town.

This scarcity of girls is said to be caused by the fact that a number of theatrical agencies have attempted to "corner" the chorus girl market by signing them up for next year. Color is added to this opinion by the fact that one concern recently advertised for 400 singing and dancing girls.

The burlesque managers believe that when they call for candidates the agencies will offer these girls at high salaries, taking down a profit from each engagement.

So thoroughly is Tom Miner convinced that there is going to be a shortage in the supply of girls next year that he will conduct a school of instruction for amateurs at the Eighth Avenue Theatre under the direction of Al Lubin during the summer. All applicants will be given a showing and a score or more of the most prominent will be retained and trained for the Miner shows next year. Daily sessions will be held at the Eighth Avenue, beginning in a few weeks.

HAYES LEAVES SHOW SUDDENLY.

At the end of the engagement at Miner's Bowery last week, Edmund Hayes, chief comedian with "The Wise Guy," left the company. With him went the musical leader of the organization, and the music of the production.

The sudden departure of Hayes was due, it is said, to a disagreement with the management of the show. He was dissatisfied with the presence of several of the other principals and had asked that they be closed. The management refused to acquiesce to Hayes' demands, and he discontinued his connection with the show without notice.

On Monday Dennis Mullen, who played "A Wise Guy" with Adele Palmer and Company in vaudeville, was called in to take his place. The first three days of this week the show was "laying off," according to the Western Burlesque Wheel route sheet. They opened in Wilkes-Barre for the last half of the week.

SOME AMATEURS.

A characteristic group taken at the Gayety, Toronto.

TWENTY IN BURLESQUE POOL.

As nearly as can be discovered the members of the producing pool being arranged for next season by a coterie of Empire Circuit managers will contain about twenty shows.

The managers who are expected to merge their producing and operating responsibilities are Harry Martell, Jacobs, Butler & Lowrie, Whallen Brothers, George Rife and the managers of the Northwestern houses of the circuit.

It is positively known that the Miners, M. M. Thiese, William B. Watson and T. W. Dinkins will not be members of the merger.

CURFEW FOR BURLESQUERS.

Chicago, April 23.

There is one of the "Wheel" burlesque companies now traveling over the circuit which is operating under the "Curfew" system. All members are required to be in their hotels by midnight, and the order as promulgated read that they should be on the streets in the morning by nine o'clock.

The "early to bed and early to rise" plan was adopted by the manager, one of the strictest disciplinarians in the business, as necessary to the welfare of his show. There are no statistics to prove whether the ruling has been obeyed, but this particular manager holds the record for reaping the largest profit of any burlesque show on the road this season.

The order was issued, according to report, when the manager walked into a cafe at Cincinnati earlier in the season, finding two of his comedians idling against the bar. He ordered them out at once, taking pains to inform them that they were making no money for him or themselves by frequenting all night restaurants.

SCHENECTADY READY.

Workmen are at work placing the finishing touches on the interior of the New Electra Theatre, Schenectady, N. Y., this week. The contractors have promised that they will turn the completed building over to the Empire Circuit Company between the 1st and 10th of June. The scenery and other stage equipment has been ordered for delivery June 15.

"RIALTO ROUNDERS" CLOSES.

Dave Kraus' burlesque company, "The "Rialto" Rounders," closed its season last Saturday night.

It was to have played the Park, Brooklyn, this week. It is said Mr. Kraus had announced his intention of cutting down the running expenses of the organization by releasing high salaried principals. When the house managers in whose theatres the "Rounders" were scheduled to play from now to the end of the season heard of this intention they summarily cancelled their engagements.

Several times during the season George Kraus (Sullivan & Kraus) has complained of the condition of shows about to play the Dewey Theatre, and his unvarying attitude in compelling improvements before Dewey engagement was partly responsible for the Western managers taking the stand they did. "The Rialto Rounders" is scheduled for the Bowery in a week or so. The Miners will organize a special show to fill the vacancy, using their stock chorus and a couple of comedians.

The Marno Trio sail for Europe Tuesday.

Bates and Ernest will appear in a new act next season.

May de Sousa opened at the Wintergarten, Berlin, April 16th.

"The Love Waltz" at the Fifth Avenue will remain four weeks.

A brother of Frances Clare, of the "Bon Tons," died last week at Saranac Lake.

Howard Pyle is the temporary resident manager of the Keith-Proctor 125th Street Theatre.

Ferry Corwey has had his stay at the Berlin Wintergarten prolonged through the month of May.

Eddie Foy, who will open at the Orpheum, Monday, has four weeks over the Williams time.

Ina Claire, the imitator of Harry Lauder, will first appear in New York at the Colonial, June 1.

Richard Crolius, in "Shorty," his new slang sketch, will play at Auburn next week for a "try-out."

The Millership Sisters take occasion to deny they have signed with W. B. Watson for next season.

Truly Shattuck is at the London Coliseum, heading the bill. Miss Shattuck plays Budapest during August.

Maurice Levi, the bandmaster, returned to "The Soul Kiss" last Monday, retaking his seat in the conductor's chair.

Martinetti, of Martinetti and Sylvester, had an accident last week, causing the team to lay off until next Monday.

Will H. Sloan and Carrie E. Perkins are playing their first week together in "The Plumber," at the Broadway, Camden.

Cook's Opera House at Rochester closes week May 4. Aborn's Opera Company goes in the theatre for a summer run.

Tom Gillen leaves to-day for the West. His final New York engagement was at Weber's Music Hall last Sunday night.

Marie Dressler will remain another week at the Colonial, playing the Orpheum, Brooklyn, and Alhambra before leaving the Williams Circuit.

Jessie Milward hopes to play in England with her sketch, "The Queens' Messenger." Jenie Jacobs will find out if the Britons want her.

Pictures will supplant vaudeville in the 58th Street Theatre when it closes on May 23rd. May 9th was the first date for the season there to end.

Stuart, "The Male Patti," now in Germany, wants to come back here next October. Stuart will have some lovely gowns if he does come.

NOTES

Bessie Clifford, with two young men named Stevenson and Nugent, "tried out" at the Majestic last Sunday night in a singing and dancing act.

Guyer and Crispi open at the Apollo, Vienna, April 30th. After that they will play the Moss-Stoll time in England, secured by the Marinelli office.

Earle Reynolds and Nellie Donegan, the roller skaters with the Anna Held Company, will appear on the New York Roof in their specialty this summer.

The Rooney Sisters played before the King of Denmark during their engagement at Copenhagen. The Sisters have no press agent; Denmark papers tell the story.

Frank Gotch, champion wrestler of the world, is now a member of the Broadway Gaiety Girls Company (Western Wheel), and Harry Shapiro is his representative.

The Murray Sisters have accepted six weeks on the Orpheum Circuit, bringing their season to an end around June 1. They will recreate during the hot months.

Ed. Blondell and Company will tour the English provinces commencing in June, next, previous to opening in London. The arrangements have been made by J. C. Matthews.

Bella Belmont (Mrs. John Mack) left on Thursday for England to join her husband (Mack and Ferguson) who is on the Moss-Stoll Tour. Miss Belmont does a single act.

J. H. Moore (Rochester and Detroit) and Harry Davis (Pittsburg) have taken a room on the seventh floor of the St. James Building. Formerly both were on the eighth.

Robert T. Haines and Genevieve Grevielle Haines will open at the Fifth Avenue on June 29th in a sketch called "Buchanan of the Times." M. S. Bentham engineered the date.

Phil Nash has had a cigarette named after him. The cigarette is called "Phil Nash," printed upon the wrapper, but Mr. Nash had to purchase 100 all at one time before he could have it done.

Stanilus Stange has written a piece which will be produced by the Orpheum Circuit's production department. A "baseball" playlet by Bayard Veiller will also be presented under the same direction.

Unless all plans are changed "Dreamland," Coney Island, is to be conducted as a "no admission" enterprise the coming summer. Opinions of the experts are divided as to the result of such a scheme.

Melbourne McDowell and Virginia Drew Trascott open at Keith's, Cleveland, on May 25, as a preliminary to a tour of the United circuits. The sketch to be presented will be named "The Oath." Jenie Jacobs accomplished the booking result.

With the exception of the week that Vesta Victoria and Eva Tanguay played a joint headline engagement at Hammerstein's, last week (Holy Week) holds the record for the season. The bill was $1,200 cheaper than the Victoria-Tanguay one.

The benefit for the wives and children of prisoners, gotten up by the Brookside Farm's Home will be held to-morrow (Sunday) at the Garden Theatre under the charge of Harry Leonhardt. A long list of well-known artists are on the program.

"That" Quartet leaves for the other side on May 4th to play time commencing on the Moss-Stoll Circuit, booked by H. B. Marinelli. They may return here in July to play on Hammerstein's Roof, contracts having been offered. The act may remain abroad.

A. E. Johnson, of the Orpheum's foreign booking department returned to his desk at the offices last Monday, having recovered from his recent illness while at Atlantic City. During the absence of Mr. Johnson and family, the loss of a young son by death was suffered.

Chinko and Minnie Kaufmann (Mrs. Chinko), who have been playing together on the same bills during the past season as two acts, sail for the other side on May 9th. It will be one year and a half before contracts abroad now made will permit their reappearance over here.

F. F. Proctor, Jr., is said never to ask for the courtesy of a theatre upon entering it, paying his admission, on the ground that whoever is in the box office should know him, and if they don't his money passes him inside just as well. This course, young Mr. Proctor is said to pursue even in the Keith-Proctor theatres.

All of the Orpheum Circuit houses excepting those in California will be closed by the time real hot weather strikes. Memphis and Kansas City stop on week May 9. Minneapolis and St. Paul wind up for the season week May 24, while Denver and Salt Lake will stop housing acts June 6.

Belle Davis and her "picks" sailed for London last Saturday to fulfill her engagements there. Miss Davis will return in the fall, having been booked for thirty weeks over the Orpheum and Western time by Jenie Jacobs. Blanche Sloan, now in the Western territory through the efforts of the same agentess, has had her time extended.

Lulu Glaser may play vaudeville for a while, or may return to the Weber Company for the Chicago run of the latter, or Miss Glaser may do neither, but wait for the active operation of her contract with the Shuberts to start next season.

There is a vaudeville manager who may be identified by the silk hat he always wears, even while selling tickets, in a theatre located within the limits of Greater New York and booking through the United, who "turned down" Harry Leonhardt and John Wiggins not a long while ago, when the two United managers called to see an act on the bill. Mr. Leonhardt introduced himself to the box office man as "from the Booking Office." He was referred to the manager. Stepping up to a mirror to see that his hat was on straight, the manager informed Mr. Leonhardt he was out of passes, but wouldn't a seventy-five cent seat do. Informed that they only called to see one new act, the manager suggested they purchase plain admission tickets, saving a quarter each. Wearily Mr. Leonhardt turned to Mr. Wiggins, saying, "You tell him who you are John, and it will be all right." Mr. Wiggins told the manager with the high hat—and then Leonhardt and Wiggins immediately returned to New York. The manager with a high hat was greatly pleased to meet an out-of-town manager of Mr. Wiggins' standing, and inquired what priced seat Mr. Wiggins wanted. Pretty fair for a house manager with a high hat. Next season he will probably be promoted to the direction of a bowling alley.

HARRY HOUDINI, AUTHOR.

"The Unmasking of Robert Houdin," by Harry Houdini, a prettily bound volume of 200 pages or so, has just been issued. In an introductory preface Mr. Houdini sets forth his motives in giving the facts contained in the work to the world solely to clear up certain historic misunderstandings and erroneous beliefs which credit Robert Houdin with a great deal of originality and mechanical skill, approaching genius, to which he was never entitled.

Mr. Houdini writes in a pleasing style, without ornamentation or ostentation, and with pitiless logic marshals a vast number of documentary proofs to prove his point—that Robert Houdin, the self-styled originator, was in fact a monumental "fake" and a pirate of other men's brains.

Even without the documentary evidence—rare old prints, century old playbills and original diagrams, picked up all over the world—Mr. Houdini's statements have the stamp of authority. The book is a well done bit of original research, and makes decidedly interesting general reading aside from its special interest to the fraternity of magicians. It will undoubtedly be accepted as the standard authority on the subject matter with which it deals.

WILTON PRODUCING.

Alf. T. Wilton, the vaudeville agent, will make his bow shortly as a producer of original vaudeville numbers. This was his intention when he entered business in New York more than a year ago, but other interests have absorbed his time since then.

The first product of the Wilton agency will be a comedy-dramatic character sketch by Stanley Murphy, with Meyer Harris in the principal role. The piece was placed in rehearsal this week, and will open out of town shortly.

The number carries special scenery and involves five people. Harris is the "Yiddish" actor who was brought from the Thalia Theatre to substitute for Alex. Carr, in "Wine, Woman and Song," when that comedian was suddenly taken ill. He attracted attention by his excellent work at that time, and M. M. Thiese was reported to have placed him under a long term contract.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Meridian, Miss., April 18.

Editor VARIETY:

In a recent issue an article referred to this house (Theatre Palais) and its manager, concerning an unpaid check of $15 given to Leon and Bertie Allen by me, and which they claimed was unpaid. We appeal to you to rectify the statement, since the fact of the matter is that the check was paid, and no doubt the parties have received the money, although they may not have received it at the time they wrote to your paper.

We refer you to the Merchants and Farmers' Bank of this city as to whether the check was paid or not, and we assert that we were unjustly censured.

Theatre Palais Co.,
Per F. N. Johnston.

Theatre Royal, Dublin, April 8.

Editor VARIETY:

Was surprised to read W. E. Ritchie's letter in VARIETY, March 21. Had he written to me, all that would have been necessary was to publish my reply, thus extricating himself.

I must, however, contradict Mr. Chas. Ahearn. I did not give him the trick. I told him about it; also that it belonged to Ritchie. Neither was it three years ago, but exactly March 26, 1906, in Wilmington. *Tom Hearn.*

Sheboygan, Wis., April 15, 1908.

Editor VARIETY:

I notice in VARIETY that my act, "The Marriage Fee," written exclusively for me by Charles Horwitz, is being pirated. It was put on at Pastor's last week.

I am taking immediate proceedings to prosecute the infringers and also the person claiming authorship of act.

I have, and hold, proofs necessary showing that I am owner of the sketch, and that Charles Horwitz is author.

Have played the act from coast to coast, opening last June at Proctor's and playing in and around New York.

Harry First.

Rock Island, Ill., April 18.

Editor VARIETY:

While playing over the Elite Circus with Barnard's Musical Comedy Company three weeks ago, my wife was taken seriously ill and sent to the Moline Hospital. She was released last Friday.

I wish to thank the artists of the above company for the kindnesses rendered and for the many attentions shown during her illness. *Edw. LeRoy.*

(Mr. and Mrs. Edw. LeRoy.)

Joplin, Mo., April 17.

Editor VARIETY:

YOU never met HIM! Then allow us to be the introducers. His name is "WASSON," "The Grand Mogul, Past Master, Perfected Handler of Large, Juicy San Diego Lemons," at "WASSON'S Theatre, Joplin, Mo." Remember the name, "WASSON."

And this is the story, or rather truth: While making up Friday, April 11, at the Majestic, Houston, Tex., we received a telegram from W. F. Keefe, booker for "WASSON," telling us to open on the 20th in Joplin, with Lincoln to follow. Monday, April 13, we (Burton and Vass) were on our way, arriving Tuesday in Joplin.

We disposed of grips and made for the atre. In the box office sat the "WASSON." He said: "You boys played here for Mr. Hodkins this season?" We answered in the affirmative. "Well," says he, "you can't open here."

A very pleasant piece of news to find out after a 26-hour ride, costing $15.25 for railroad, $1.25 excess apiece from Houston.

Besides, we had Bloomington, Ill., offered us for the 20th, a return engagement in four months.

Wasson's only excuse was we had played the "opposition" house. Not that we did not make them laugh. For they laughed themselves sick in Po-kep-see, and if "Old Bill Jones was alive we could prove it."

Is there no redress for the artist? A noted lawyer in town tells us that this is an old caper of this fellow's. We have played them all, but never yet have we had any trouble with a manager or agent. I always remember that I am human.

Burton and Vass.

April 20, 1908.

Editor VARIETY:

Will you kindly deny the report that I am negotiating with my former partner for next season.

I have been working with Mae Yuir for the past two seasons, and have met with success everywhere.

Eleanor Revere,
Revere and Yuir.

Tom Nawn will present next season over here a sequel to "Pat and the Genii." It will have seven people in the cast. Meanwhile Mr. Nawn will play in England.

JOHNNY JOHNS IN FICTION.

"I just wonder if Johnny Johns, the monologist, has read 'Johnny Johns,' the newest and latest novel of the 'blue' kind," said a bookworm the other day. "Oh, my, oh, my, what a lucky kid that boy is for having picked the name he did," continued the fiction reader.

"This 'Johnny Johns' between the covers of a book is some kiddo, let me tell you, and the stuff he pulls about every five pages couldn't be printed in a newspaper, although, goodness knows, it is written coarsely enough.

"'Johnny Johns' ought to back 'Three Weeks' and 'The Yoke' off the track for having people talk, and if the vaudeville Johnny Johns knows his business, when the public commence to discuss this 'raw' novel, he is going to get a whole lot of audiences to come to see him on the stage. For don't forget, this 'Johnny Johns' in book form is a lady killer from the original batch, and a four flusher who could have made good in vaudeville with a temperance lecture. Gee, gimetty, if the real Johnny Johns is anything like, my wife for the wardrobe closet when he plays my town," and the Old Boy braced himself against the bar for "one more," as he sighed.

JOS. HART SAILS WITH ACT.

With "The Futurity Winner" Europeward bound, Jos. Hart and his wife, Carrie DeMar, will also sail next Wednesday. Mr. and Mrs. Hart will remain over across for about two months. Mr. Hart will engage an English company for the act, which will open on the Moss-Stoll time. It first shows at Sheppard's Bush on May 25th.

Upon his return Mr. Hart will finish up his latest piece, "The Girl in the Clouds." Fifteen acts in all are on the Hart list for next season.

Full of elation, Mr. Hart is informing his friends that the slight deafness troubling him for some time has been entirely removed. He has no further difficulty in hearing an ordinary conversational tone.

Linton and Lawrence have been routed for thirty weeks next season by the United. M. S. Bentham is the agent.

VAUDEVILLE'S A B C

By GEORGE A. BEANE.

A stands for **"Artists"**, of the vaudeville stage.
B stands for **"Beck"**, a theatrical sage.
C stands for **"Contracts"**, that are valid and just
D stands for **"Dealings"**, not opposed by the trust.
E stands for **"Earnings"**, called "five per cent."
F stands for **"Fortunes"**, which each week are spent.
G stands for **"Graft"**, the least said the better;
H stands for **"Honor"**, they're not found together.
I stands for **"Isman"**, a dark horse in the race,
J stands for **"Justice"**, who should get first place.
K stands for **"Keith"**, to whom we all bow;
L stands for **"Lesson"**, and he taught you how.
M stands for **"Morris"**, whose pluck we admire;
N stands for **"Nonsense"**, which arouses his ire.
O stands for **"Opposition"**, some gained and some lost.
P stands for **"Protection"**, should be had at any cost.
Q stands for **"Questions"**, of right and wrong.
R stands for **"Rats"**, to which all should belong.
S stands for **"Salaries"**, too high and too low.
T stands for **"Talent"**, that counts wherever you go.
U stands for **"United"**, whatever that means.
V stands for **"Variety"**, honest to all, it seems.
W stands for **"Williams"**, to whom credit is due;
X stands for **"Ten Spot"**, many he's given to you.
Y stands for **"YES"**, we've time for you all.
Z stands for **"Zero"**, "Nothing to-day! To-morrow, perhaps, if you'll call."

OBITUARY

Word reached New York this week of the death in San Remo, Italy, of Reginald S. Hill, son of Mr. and Mrs. Walter H. Hill. Mr. Hill, who is well known as an American wire walker, is now playing in Berlin. The boy was three years old.

Mrs. A. Arnold, mother of Edith Arnold and Tina Walters (Rice and Walters) died April 3. Mrs. Arnold at one time was an operatic singer, professionally known as Mme. La Salle.

Mrs. R. K. Hynicka, wife of R. K. Hynicka, the prominent theatrical manager of Cincinnati, died last week very suddenly. She was but 39 years of age, and a strong friend of all artists, among whom Mrs. Hynicka was extremely popular.

Sacramento, Cal., April 23.

Funeral services were held here last week for Charles Lohmeyer, whose body was sent home for burial by his family. A large number of White Rats attended the services. Among them were Willy Zimmermann, Sam Brooks, Frank Rae, James Madison, William Hanlon. Other artists who paid their respects were F. A. O'Neill, Jack O'Neill, Joe O'Neill, Charles Greene, Richy W. Craig, Leigh Morrison, J. Frances Dooley, Jack Symonds, James B. Lee and Sam Van Allen. A telegram was received from the White Rats of America in New York to send a floral offering on behalf of the society.

Agnes Enright, wife of John Ortis, with "The Behman Show," died at the Sisters' Hospital, Buffalo, N. Y., last Sunday.

PLACED FOR FOUR YEARS.

The contract entered into between Bert Levy, the artist-cartoonist, and Martin Beck and John J. Murdock, is an agreement for four years, it is said, during which time Mr. Levy will tour under the managers' exclusive direction.

It was also reported this week that one Mark M. Lichter, who "copied" Mr. Levy's unique and original stage offering with the hope of securing reputable vaudeville time, has made a proposition to the originator to discontinue his efforts. Mr. Levy declined it.

Lichter has been unable to secure any engagements excepting in a few of the very smallest houses where inexpensiveness is considered a feature act.

HARRISON-LATELL NUPTIALS.

Washington, April 23.

When "The Brigadiers" arrived in town this week, Minnie Harrison was addressed as Mrs. LaTell by the company, she having joined Fred LaTell, of the LaTell Brothers, acrobats, in matrimonial bonds while "The Brigadiers" were playing Pittsburg.

On Tuesday, the couple, without announcement, went to Youngstown, O., where they were married.

ANOTHER EARLY CLOSING.

There was talk early this week of closing the season of the Gayety, Albany, and Lyceum, Troy, to-night (Saturday). It was the desire of the managements in these two places to close, but up until Thursday no decision had been announced.

CIRCUS NEWS.

BUFFALO BILL'S WILD WEST.

Col. William F. Cody and his Congress of Rough Riders opened their season at Madison Square Garden Tuesday night. Buffalo Bill's entrance into the arena at the head of his big corps of horsemen was the occasion of a demonstration such as the Garden witnesses but rarely. The tumult of applause lasted several minutes. Certainly the veteran Western scout and Indian fighter has suffered no loss of popularity.

In the main the frameup of the show follows the scheme of last year, but two novelties are added, "Football on Horseback" and "The Mighty Avalanche," a scenic spectacle. The "Avalanche" showed poorly at the opening performance. The program describes the climax of the display as a scene of devastation, but Tuesday night it was extremely tame, possibly due to the failure of the mechanism to work.

The east end of the Garden is curtained off into a stage for the "Avalanche." A mountain scene is rather unconvincingly shown, and the use of a deep blue calcium light interferes somewhat with the clearness of the pantomime toward the end. Following upon the body of the show with its riot of motion and color, the "Avalanche" was a bit dull.

But the football on horseback was an immensely entertaining number. The whole arena is used for the game. Five Indians and a like number of cowboys form the opposing teams. A football of leather about seven feet in diameter is rolled into the centre, and one of the ponies "kicks off." It is then the object of the opposing riders to force the ball between goal posts at each end of the arena. The ten ponies put their shoulders to the big sphere and urged by the riders try to force it in opposite directions. The opportunity for brilliant horsemanship is unlimited, for the game has some really fine points, and the element of competition kept the interest on tiptoe. The audience is quick to grasp the spirit of the struggle, and partisanship develops quickly. Tuesday night the Indians scored twice; the cowpunchers not at all, to the evident chagrin of the latter. The game is a capital feature.

The exhibition opened with its usual rush, and with a few pauses between the numbers, to be expected until the machinery gets into perfect working order, went through swiftly. In the sprint for position during the opening review several riders went down turning corners. Each detachment was greeted warmly until Col. Cody, making a striking figure astride a big white mount, took his position at the head of the cavalcade. A special roar of welcome was reserved for the chief personage of the show.

The carnival of rough riders opened with a mixed race, the contestants being cowboy, Cossack, Mexican, Arab and Indian on native mounts. Detachments of each were later shown in exhibitions of horsemanship, the picturesque costumes and different saddle habits of the various nationalities making a highly entertaining show.

Of course, "A Holiday at T-E Ranch," with its display of rough riding and cowboy sports, held special interest, the riding of bucking ponies being one of the good old mainstays of Wild West exhibitions. A particularly disagreeable mule furnished a bit of comedy, and a dizzy rush across the arena by a cowgirl on a "loop-the-loop" bronco won roars of delight.

"The Battle of Summit Springs," a capitally worked out mimic battle between regulars and redskins was a first rate bit of stage management. The big, noisy spectacle is put together with a whole lot of skill from the camping of the Indians to their discovery on the trail by Buffalo Bill, who works silently but conspicuously under a spot light, and their annihilation by the United States troopers. The light effects are particularly well worked, considering the nature of the job.

An electrical "prairie fire" is shown as part of one display, which has to do with a sketch of pioneer travel. A Buffalo hunt, emigrant train, etc., not to speak of the high school range horses ("Joe Bailey" and "Irma G") exhibited by Ray Bailey, which go through a routine of menage tricks with exceptional ease and sureness, make up another popular display.

Johnny Baker had trouble getting his traps properly set and this interfered with his sharpshooting exhibition more or less. Baker's feats are an improvement on the ordinary routine of marksmen. There is no pose about him, and an absense fo anything approaching make believe. Col. Cody has given up the display of his skill in markmanship altogether, appearing only in the reviews and spectacles.

Other numbers were United States cavalry and artillery drills, Pony Express, Japanese and Arabian acrobats and the Old Deadwood Stage Coach in an Indian attack. *Rush.*

Ringling Brothers' show is scheduled to play Easton, Pa., May 22.

Gentry Brothers' Circus is in Indiana. It played New Castle Thursday. Perry Adams is among the advance forces.

Cole Brothers pulled out of winter quarters last week opening in Youngstown, Ohio, April 18. They are scheduled to play the town on Decoration Day.

There are prospects of a repetition of last year's circus clash in Indiana territory. Barnum & Bailey, Buffalo Bill and the Wallace outfit are all billed for Lafayette in June.

Gentry Bros. circus plays New Orleans for a week's engagement, commencing April 27. Faranta's Combined Shows closed a profitable engagement in the Southern metropolis last Sunday.

"Deacon" Delmore, who has been connected with the Family, Erie, this winter, joins the Robinson shows, opening April 25 in Cincinnati. As usual he will handle the side shows. This is his fifth consecutive season with the same circus.

Chicago, April 23.

Francisco Sanchez and several others have formed a company to erect a theatre-circus at Irapnato, Mexico. The La Constancia bull ring will be remodeled for the purpose, and work will be pushed to complete the building by September.

The Curson Sisters, aerial act, leave the Ringling Brothers' show early in May in order to sail for the other side May 12. The foreign contracts of the act have been set back twice to permit of extended engagements in this country. The sisters have played fifty weeks over here, with only one week layoff.

At Reading, Pa., a few days ago, Mrs. William Rollins, a bareback rider, died of a severe burn received while at the training quarters of Cole Brothers' Circus at Harbor Creek, Pa. Mrs. Rollins was using a preparation of gasolene to wash her hair, when it caught fire. She suffered intense agony for a few hours in the hospital until death came.

Large consignments of deep silence continue to reach New York regarding the plans and intentions of Walter L. Main for the coming season. Indeed, very little has been heard from the Ohio showman since he closed his tour with great suddenness last season by kidnapping all his players and running them into winter quarters in Ohio from Geneva, N. Y., while they slept.

Frank Longbotham, one of Pubillones' lieutenants, returned to New York this week, Pubilones' Cuban circus having closed until fall. The tour on the island (a "second" organization, the main show being in Mexico) is reported to have about broke even. Longbotham was to have joined the Hargreaves Circus for the season, but that showman has decided not to go out.

While going through his wire act last week at the Lyric, Youngstown, O., La Gusto fell twice, being so badly shaken up in the second fall he was forced to give up the performance. The fall was due to the breaking of the apparatus. The first time La Gusto fixed his rigging, but it broke again and he dropped to the stage on his head. He recovered sufficiently to finish out the week's engagement.

On May 1 the Barnum-Bailey office, now occupied jointly by the Ringling Brothers and Buffalo Bill's Wild West, will be given up, and neither show will have a New York headquarters over the summer. Jeff Callan, who has made himself popular with all shades and sizes of people calling at 27 East 22nd Street, on business bent, has received an offer to travel with the "Bill Show," which he may accept.

A. Hengler has been granted his immediate discharge from bankruptcy in Manchester, England. In the Official Receiver's report there was nothing to show that Mr. Hengler's conduct had been otherwise than honorable. The Court said Mr. Hengler was the victim of misfortune so great that the terms he offered as an inducement for his discharge could only be described as generous. Mr. Hengler and his brother came into possession of the circus business on the death of their father in 1887. When his brother died Mr. Hengler paid $6,500 to the widow.—(London "Music Hall.")

Cincinnati, April 28.

Two suits, one of Mrs. James McQuoid, of Cleveland, asking for damages in the sum of $5,000, and one by the administrator of Robert McQuoid, deceased, for $10,000, have been filed here in the Common Pleas Court against the Hagenbeck Circus and Show Company. The actions are for damages based upon injuries alleged to have been incurred by Mrs. McQuoid and personal injuries to her husband, causing his death in Cleveland, May 14, 1906. The bill sets out that the plaintiff and her husband were driving in a buggy on Quincy Street, Cleveland, where they were run down by a six-horse circus wagon owned by the Hagenbeck Company.

A dispute about some monkeys between E. H. Bostock, the menagerie proprietor, and Mr. Taylor has occupied the Official Referee's Court, says the English "Music Hall." Some time ago Mr. Taylor was employed by Mr. Bostock to take the menagerie on tour to South Africa and Australia. During the tour several baboons were purchased in South Africa. There was a question as to the ownership of five of these baboons—whether they belonged to Mr. Bostock or to Mr. Taylor. Mr. Bostock demanded their return. It was stated in evidence that the market value of untrained baboons is about $125 per baboon. Three of the baboons were specially skilled performers. Mr. Taylor said these baboons were worth $200 a week to the show. Mr. Bostock gave evidence that performing baboons with a good repertoire of tricks are worth from $250 to $350 each. The defendant claimed two of the animals had died. The case was not decided.

Youngstown, O., April 23.

Cole Brothers' circus opened season of 1908 here on April 18. Despite rain and mud that covered the grounds big business ruled.

The opening performances ran smoothly, considering the brief time spent in rehearsals. Mike Rooney, principal rider, executed clean-cut somersaults. A pretty carrying act that introduced several new poses and acrobatic feats is offered by The Castellos. Miss Castello also rides a principal act. A fast working and showy double wire act is that of the Five Alpines. The act enlists the services of three girls and two men. An attractive combination casting and return act is performed by The Flying De Novas—two women and two men. Jacobs and Sardelle, a comedy acrobatic and barrel jumping act, worked in a feature position on the elevated stage.

The Stirk family of bicyclists, six in number, close the circus portion of the show. The number is an interesting one with pretty poses and cleverly arranged groupings. The male members introduce some acrobatic work.

The performance is given in two rings and a large stage, with room for aerial riggings between the rings and the stage. A hippodrome track is also used.

Mlle. D'Izzi, in a leap the gap exhibition, is a featured outside attraction.

C. A. Leedy.

Kara, the juggler, will return to Europe in June next. His engagements call for an appearance in Paris in July, with Lucerne and Geneva following.

ASSOCIATION RENTERS GO AFTER RENEGADE EXCHANGES

Executive Committee Directs that Special Bureau Be Organized to Handle Investigations of Rate-cutting Complaints.

The Executive Committee of the Film Service Association met in New York late last week, to formulate plans for an organized warfare upon the members of the Association who, in some instances, are breaking away from their agreements in the matter of upholding the Buffalo minimum rental schedule.

Action in all cases of price cutting, sub-renting, etc., will be referred to the Edison Company for action. Presumably this action will take the form of suits for breach of contract. Every complaint made by a renter of violations within his knowledge will be thoroughly investigated by the Association, and for this purpose a staff of investigators will be retained.

Another matter that was disposed of was the decision to establish an Association headquarters in Chicago. This office will handle all complaints and routine business west of Pittsburg, the New York office of the secretary taking care of the remainder of the United States.

The official statement of the executive committee's deliberations as made in the secretary's bulletin, follows:

"The Executive Committee had a meeting in New York on April 17 and 18, at which time bulletin No. 12, which had asked for an expression of opinion by members of the Association on minimum rental schedule, was taken up. Of 110 memberships replies from whom had been received, 90 had expressed themselves as in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

"Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not been enforced in all cases, and, therefore, had been a hardship on those members who were strictly living up to it.

"The committee investigated all the complaints which had been sent into the secretary's office, and came to the conclusion that, while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and in some cases their films were getting into the hands of exchanges who were not members of our association and were renting unlicensed films. The committee, after careful consideration, was satisfied, that, while in some of these cases the action was deliberate, there were many cases where through carelessness or failure to properly supervise their business, members were permitting their employees to break the contracts which the exchanges have made with the manufacturers.

"In order to invite the active co-operation of all the members of the Association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the executive committee has divided the United States into two parts. All complaints, collections, etc., from members of the Association from Pittsburg, Pa., and east of that point should be sent to the office of the secretary in New York.

"Within a short time an executive committee will open a second office for the Association in Chicago, in charge of an assistant secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the executive committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

"The executive committee has taken up with the manufacturers the question of short lengths. The committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount, and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of two per cent.; anything over that should be reported.

MACHINE RULES AND REGULATIONS.

Cincinnati, April 23.

The following are the rules and regulations adopted by the Board of Fire Underwriters to govern the construction of booths or enclosures for moving picture machines:

SIZE—To be large enough to accommodate all the apparatus without undue crowding; in no case to be of dimensions less than 5x5x6 feet; to have not less than two feet clear space from all combustible material on all four sides and top of booth; this clear space may be reduced by covering outside of booth with asbestos or other approved covering at least ½ inch in thickness.

FRAMING—To be made of 1x1x⅛-inch angle iron spaced 12 inches on centers and braced to secure rigidity, and securely bolted or riveted at all joints.

SHEATHING—For sides and roof to be of galvanized sheet iron of not less than No. 20 B. & S. gauge, thoroughly bolted or riveted to frame.

FLOOR—To be of same material as sides and roof, and riveted or bolted to iron frame and to be covered with hard asbestos board, transite or cork matting.

DOOR—To be not larger than 2x5 feet, constructed in same manner as booth, arranged so as to be kept closed, and having two latches, one 12 inches from top and one 12 inches from bottom of door. Latch bars to be connected by metal rod, so that one operation opens both latches.

WINDOW—Through which picture is thrown to be not larger than 12x12 inches, to be of same construction as booth, to be sliding and arranged so as to be normally closed, and held open by cotton cord controlled by operator's foot.

SHELF—To be of same construction as booth.

VENTILATION—Booth to have flanged opening to carry a standard stove pipe of not less than 8 inches diameter, which must be carried either to the outside of building or connected to a chimney flue. An insulated metal jacket of suitable dimensions must be placed over and around resistance coils and connected by a 4-inch pipe with the larger ventilating pipe outside the booth, for the purpose of conducting the heat generated in resistance to the outside.

NOTE.—This jacket should have free opening at bottom for air in order to promote draught, pipe to be flanged where passing through booth.

NOTE—If the exhaust fan is placed in the ventilating pipe the area of openings between blades of fan must be equal to the area of pipe.

MACHINES—To be equiped with feed and take-up reels in metal boxes, joints of which are to be riveted or flanged. A shutter must be placed in front of condenser arranged so as to be normally closed and held open by the operator's foot.

ELECTRIC WIRING—Must be in accordance with the National Electrical Code, and all wire employed within the booth must have approved slow burning insulation. No flexible or portable cord will be permitted unless necessary for proper connection of lantern itself.

EXTRA FILMS—Must be kept in metal boxes with tight fitting covers.

PATHE HERE.

Charles Pathe, of the French film manufacturing firm of Pathe Bros., arrived in New York this week, accompanied by Mme. Pathe. The trip, according to the American agent of the firm, has no significance in the moving picture situation.

AWAITING GILMOUR'S RETURN.

It is expected that there will be some development in the film contest within the next ten days. A great many questions remain unsettled in the Edison camp, due to the absence of Mr. Gilmour, who is in Hot Springs, Va., in search of restored health. He is expected back at his desk Monday.

One of the points that will be taken up immediately is that of the Cincinnati participating pool of the Association. It is unknown whether the manufacturers will be permitted to ship reels to the exchange direct, or whether the exchanges must forward material at second hand.

The Cincinnati exchange has not yet been put in operation. The Association Executive Committee is waiting to get the man they want to act as manager and who is bound by a contract to his present position. It is expected his release can be secured.

LONG BUYS KLEINE OUT.

Samuel Long has purchased the interest held by George Kleine in the Kalem Company, an Edison licensee. This announcement was made at the meeting of the Film Service Association Executive Committee in New York late last week, and is the subject of a special bulletin.

LUBIN'S LARGE INVESTMENTS.

Philadelphia, April 23.

S. Lubin, the moving picture manufacturer, who is an exhibitor as well, has purchased for about $250,000, the property at 926 Market street, upon which he recently leased for $20,000 yearly. Forty thousand dollars will be spent in improvements.

Just above Market Street, and between 12th and 13th Streets, Mr. Lubin has taken the lease of another piece of property which he will open in the fall as a picture house, giving him five in this city. 1214-16 Market Street has been leased by Lubin for 21 years at $50,000 yearly.

In Richmond, Va., Mr. Lubin will complete an unfinished building at an expense of about $20,000, installing a balcony. It will open for pictures in September. Another Lubin house will be located in Norfolk, the picture manufacturer having the site. He is also interested in a picture place in Cincinnati, besides having what is called the "gold mine" of Baltimore.

The Baltimore picture house, opposite the Gayety (burlesque) theatre, has a capacity of $60 (at ten-cent prices). The record for a day's receipts there is $609.10, the capacity ten times over. Next season there will be a second Lubin picture theatre in Baltimore, situated in another section of the city.

Lubin is reported to have some influential and wealthy backers. No one believes he could finance these operations single handed.

FILM REVIEWS

"A Poor Man's Romance."
Unique.

Lightened by a cheerful finish, the story in its main point is that of Jean Valjean in "Les Miserables." The introductory scene shows the "poor man" in his dingy home with his daughter. The child is injured by an automobile and brought home unconscious. A sudden shift of scene brings the "poor man" to the banking house where he is employed as a sort of porter. Worry over the injury of his daughter makes him absent-minded and he is discharged. Scarcely has he left the safe room when a burglar enters and robs the place. For this crime the hero is convicted and made to serve in prison. On his release he seeks employment, even to working on the wharves, but in each case his prison record is disclosed and he is discharged. Finally in desperation he joins with a gang of desperadoes and is taken with them on an expedition to loot a luxurious mansion. The woman of the house appears during the process, and when one of the thugs makes a move to strike her down, the "poor man" interferes and saves her life. For this service the wealthy family takes him into its employ and adopts his daughter. Except that the action is a trifle slow the story is an interesting one, and admirably constructed. Its points are adequately presented; indeed, there are places where details are given undue emphasis in an effort to obtain clearness. The pantomime is well handled. *Rush.*

"A Visit to the Nursery."
Unique.

In this series the Pathe photographers have spread themselves on an idea which worked out successfully some time ago as an incidental to a comedy subject. It is the photographing of babies at close range so that their changing facial expressions may be watched. For women audiences the new reel is bound to be a ten-strike. It shows a visit to a day nursery in Paris, detailing the routine from the entrance of a young charge to bedtime. Dozens and dozens of babies of all ages are shown in all sorts of positions and the scene is shifted frequently enough to keep interest at tiptoe. It is a first rate film, extremely well presented. *Rush.*

"James Boys in Missouri."
18 Mins.
Chicago.

This picture is strongly drawn and the most sensational of its kind placed on the market by the Essanay Mfg. Company, of Chicago. The subject illustrates the eventful life of the James and Ford brothers, from the time the former left their home after the attempted lynching of Dr. Samuels to the surrender of Frank James to Governor Crittenden of Missouri. Among the thrilling and vividly graphic incidents are the "hold up" at the County Fair in Kansas City, and the robbery of the Chicago & Alton train, showing a race between rough riders and a locomotive. The death of Jesse is depicted, according to history. The general adventures of the outlaws have been concisely and descriptively arranged. The characters are finely drawn and action stirring. *Frank Wiesberg.*

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

William Macarte and Company, Fifth Avenue.
Jean Lennox, 58th Street.
Booth and Crain, Pastor's.
Bowser, Hinkle and Co., Pastor's.
Eddie Foy, Orpheum, Brooklyn.
Langford and O'Farrell, Keeney's, Brooklyn.

NEW ACTS OF THE WEEK

Jesse L. Lasky's
"The Love Waltz" (Operatic).
43 Mins.; Full Stage (Palace: Special Set).
Fifth Avenue.

The latest and most pretentious of all vaudeville productions is "The Love Waltz," a blending of "The Merry Widow," "A Dream Waltz" and "A Soul Kiss" in its theme and music. "A Soul Kiss" is represented by the long distance osculatory episode of that piece, but in "The Love Waltz" Mr. Lasky has measured the kiss by feet. Audrey Maple and Alfred Kappeler, for the conclusion of a waltz to the strains of the title music, rather two-step off the stage from the left-hand side to a right wing exit with their lips rapturously impressed against each other's. It is almost too much for Miss Maple, who is obliged to grasp her partner for support as they near the end of the thirty or forty foot kissing bee. "The Love Waltz" is built upon a story, and Paul West wrote it. Charles Berton composed the music, while Mr. Lasky stands sponsor for the lyrics. The tale is of a prince and princess who have been bound unto each other in a marriage arranged by their royal parents without the young people having met. Both declare they will not, and to defeat the aims for a future kingly union, the princess passes her title for the nonce over to her lady-in-waiting, while the prince reduces his rank in the royal army to a lieutenant, promoting the officer of that rank to provide a vacancy. And then it develops they have both been enamored of each other when incognito in some continental city outside Moravia, where the scene is laid. For a slow and disappointing finale, elegantly dressed, they are revealed in their proper personages with the customary result suggested. Twenty-two people are in the cast, including four pages, who appear for a few moments only. John Bunny supplies nearly the entire comedy as a Grand Chancellor, although all of the seven principals have important parts, which they capably assume, particularly Celia Valerius as a deaf chaperon. Miss Maple is a pretty young woman, and Mr. Kappeler a sturdy prince, both lending histrionic ability in addition to good voices. "The Love Waltz" itself is a bit of music which pleases, without being especially noted. A song, "My Family Tree," sung by Florence Sylvester, the lady-in-waiting, and Alex Baldwin as the temporary Prince, scored the musical hit, mostly due to the well written lyrics, which were apt. Harry M. Smith, as a personally conducted "Marconiogram" and telephone station, caused much amusement in his various scenes. The piece will probably be shortened. It now runs forty-three minutes and the action was slow at times, but "A Love Waltz" is a complete operetta, and for vaudeville a complete sumptuous production. The fact that it has been founded upon legitimate successes detracts from the credit which would otherwise go to Mr. Lasky, but it is an impressive act for vaudeville, and assuredly is impressing the audiences at the Fifth Avenue this week. *Sime.*

Marie Dressler.
Pianologue.
16 Mins.; Two.
Colonial.

All things that have a suspicion of pose or pretense are fair marks for Miss Dressler's keen satire. She doesn't announce her bits of clowning as caricatures. She doesn't have to. But every minute she is on the stage she is hitting at somebody's frailties. Whether she does it consciously or not the essence of her humor is its satire on insincerity and affectation. Her recitation was a howling travesty of the chesty elocutionist just as one of her songs was an exquisite lampoon on the "classy" prima donna. And the beauty of her method is that there is just enough accuracy and truth in her burlesques to make the picture ridiculously plain. She opens with "A Great Big Girl," followed in turn by a recitation, an odd "coon" song and the "prima donna" number. That was all except five or six curtain calls and a speech. The Jos. Weber amazon is a great big vaudeville hit. *Rush.*

Alice Davenport, Edgar Allen and Company (1).
"Pipe Dreams" (Comedy).
27 Mins.; Four (Bedroom).
Keeney's.

"Pipe Dreams" is having a showing at Keeney's this week. Edgar Allen is a husband who comes home with a "souse" after having purchased a piece of statuary he names "Nervy" (Alice Davenport). While he is in a dream, the statue comes to life, with the usual events following, excepting Mr. Allen wears pink pajamas, with his shoes on, inside of which he tumbles into bed. If you never do anything else, "catch" Edgar Allen in pink pajamas. He doesn't look natural. Other than a very funny and well devised comedy makeup of Miss Davenport's when she reappears in the dress of the wife (Miss Bowers) there is nothing to be said in favor of the sketch as far as originality or ingenuity are concerned. The bedroom scene, with Mr. Allen in pink pajamas, and the woman making frantic attempts to kiss him, which she accomplishes, isn't as reprehensible as it sounds. Mr. Allen isn't a very good "drunk," either from inexperience or through unfamiliarity with such roles. Miss Davenport played the statue-come-to-life as well as might be done. The playlet is quite similar to that presented by Edgar Davenport and Phyllis Rankin. Miss Bowers is a very pretty girl, with an apparent ability limited greatly by her part. The piece might make a good number on the small time. *Sime.*

Georgia Caine.
Songs.
10 Mins.; One.
Hammerstein's.

For Georgia Caine's return to vaudeville, almost direct from "Miss Hook of Holland," a soft white shimmering gown and three songs, besides Miss Caine's own pretty person, were presented at Hammerstein's this week "They'll All Be Waiting for You at the Train" and "What Does It Mean?" two numbers by one publishing firm, the choruses of which were printed as an advertisement in the program, with an invitation to the audience to "join in" (not accepted), were the new numbers, while "Don't You Want a Paper, Mister?" Miss Caine's real hit from "The Rich Mr. Hoggenheimer," made up the last of the trio. Another selection along with two others in the advertisement, announced as one of Miss Caine's, was not heard. The singer made a pleasing appearance, danced a few steps, raising her skirts at a rather unnecessary height while doing so, and was applauded mildly, not appearing to the same advantage as upon her debut in the vaudeville midst, when she was an enchanting picture in a song and dance turn having a sketch surrounding and Harry B. Lester. *Sime.*

Yorke and Adams.
"Playing the Ponies."
23 Mins.; Three (Restaurant).
Hammerstein's.

Yorke and Adams, the Hebrew impersonators, returned to vaudeville last week at the Alhambra. Just now, they are at Hammerstein's, doing well enough, considering they rely upon the breakage of considerable crockery to draw laughs, this bit of business in the past having been almost wholly monopolized by jugglers. The sketch in use is the restaurant scene from "Playing the Ponies," in which Yorke and Adams starred. It would seem that their former talking and singing act in "one" or another similar, written up to date, would have sufficed, but as an auditor remarked, this reappearance is a good advertisement for the show if it should go out again. A few parodies at the opening, helped along greatly by a suggestive one on the intermarriage of chickens and ducks, or something to that effect, were the cause of some applause, but the real success of the act, as far as that success went, was due to the broken crockery, mostly smashed by Adele Rafter. Linton De Wolfe played a Pinkerton detective disguised as a waiter. His important duty was to appear with a bottle of wine each time one of the principals accidentally touched a bell on the table. This he did well, sometimes bringing in two or three bottles. Some of the comedy caused those not acquainted with real humor to burst into intermittent laughter. Yorke and Adams in "Playing the Ponies" may be well for the combination houses, but Yorke and Adams in vaudeville were a singing and talking act. That is what they should be now. As such they would require less stage room, no company and NO crockery. *Sime.*

Flavia Arcaro.
Pianologue.
15 Mins.; Two.
Alhambra.

Flavia Arcaro makes her debut in the varieties with an offering along similar lines to the one which gained her some distinction recently in the legitimate. The program calls it a "pianologue," but in the strict sense, is hardly that. The piano is employed only in the first two numbers, the first a straight selection which showed the artiste to be a performer of average ability on the instrument. In the second, she accompanies herself while rendering a song of no especial merit. After this Miss Arcaro hands out a monologue mostly about subway trains in which she employed a comedy method of the "Put-you-haud-on-your-hip, and murmur, 'Well-for-goodness-sake'" brand, that is the essence of chorus girls' comedy—off the stage. As an encore Miss Arcaro gave her conception of how Mrs. Fiske and Mrs. Leslie Carter would render a popular song; an idea first introduced by May Tully. The Harlem audience seemed to like Miss Arcaro, although there would have been very little complaint had the signboards been shifted three mintues earlier. *Dash.*

Joseph Callahan.
"Great Men; Past and Present" (Impersonations).
20 Mins.; Full Stage (Dressing Room).
Keeney's.

In a frame hanging in the lobby of Keeney's Theatre this week is a statement made by Joseph Callahan that in 1887 at the then People's (now Bijou) Theatre, Minneapolis, he presented, and was the first to do so, character impersonations which were made up and costumed in view of the audience. This is what Mr. Callahan is doing now for his first local appearance, at least for many years. Mr. Callahan is from the West. His act and that of Henry Lee (the latter describing his number the same) are identical in lay-out, Mr. Lee's being the more elaborate in setting. Mr. Callahan impersonates historical or popularly known personages, and in a preliminary announcement, which is along the lines of Lee's opening remarks also, names his subjects for the evening. On Tuesday Mark Twain, Pope Leo XIII., General Robt. E. Lee, Abraham Lincoln and Emperor Wilhelm composed the repertoire. A short scene from "The Merchant of Venice" was intruded, but this hardly fitted in or Mr. Callahan. The impersonation were exceedingly well done, and at short range, held in by the narrow confines of the Keeney stage, Mr. Callahan was distinctly graphic in some of the characters, particularly General Lee and Pope Leo, while his Abraham Lincoln at the opening attracted marked attention. Having a mobile expression, with uncommonly clear diction, combined with an unusually pleasant and flexible voice, Mr. Callahan is an impersonator who brings himself to ready notice. An expense must be gone to by Mr. Callahan to set his act properly, if he persists in clinging to his present method of presenting impersonations. The precedence of Henry Lee in all of the large vaudeville houses will react against him if he does so. *Sime.*

B. Obermayer sails on Tuesday, the 28th.

Campbell and Brady.
Juggling.
14 Mins.; Full Stage.
Fourteenth Street Theatre.

As part of the show playing with John T. and Eva Fay, Campbell and Brady are showing a new offering. The pair have surrounded their very skillful juggling specialty with attractive scenic setting, resembling that of the Tennis Trio, of which Mr. Campbell's brother is a member. A swift routine of clean club juggling between girl and man serves as the opening, working up to a capital series of exchanges, and several semi-acrobatic catches by Mr. Campbell. Mr. Campbell then goes into several feats of other sorts, using a billiard cue and other paraphernalia, all nicely executed, and Miss Brady does a novel clog dance, juggling clubs the while. The turn was shifted from the opening position, where it was programmed to the "No. 3" place. In a rather ordinary show, the number stood far above its surroundings. *Rush.*

Dick and Barney Ferguson.
Burlesque.
18 Mins.; Full Stage.
Pastor's.

Barney Ferguson is the original Ferguson of the old Ferguson and Mack combination, well known in the varieties for some years back. The present team have framed up a specialty much along the old lines, with a few new bits introduced. There is a quantity of good fun produced of the slapstick variety. The acrobatic dancing of "The Dimple Sisters" for the finish is full of laugh-compelling values. This portion of the specialty is by far the most praiseworthy, and a little quickening of the early portion would give a better balance to the whole. Barney Ferguson is extremely lively, and keeps his end up nicely. Dick, the new member, is one of the best wooden shoe dancers yet seen. He also puts over an eccentric soft shoe dance a long way above the average. The act in its present shape is superior to the old specialty, and a big laughing hit at Pastor's. *Dash.*

Okito Family.
Magic.
17 Mins.; Full Stage (Special Set).
58th Street.

The Great Okito Family, although foreigners, are not Chinese, as the name and setting given the act would indicate. The family consists of a boy and a woman, who act as assistants to Okito. The trio work in Chinese makeup, employing a very pretty Oriental setting, keeping up the effect throughout. Okito works much in the same manner that Ching Ling Foo effected, using the long, loose raiment and producing large, bulky objects. While nothing particularly new is shown, the work is smoothly and swiftly done. There is no bungling, the objects appearing before you have time to conjecture as to where they come from. One trick particularly well done was the producing of a number of glass vessels of various sizes filled with water. The real weakness of the offering lies in the finish. One big trick of the sensational order is needed for that. In an early position the act did nicely at the 58th Street house. *Dash.*

4 Mortons.
Songs, Dances and Comedy.
27 Mins.; One (15); Four Parlor (12).
125th Street.

The presence of the 4 Mortons would fill up the deepest hole on any bill. This week they are doing twenty-seven minutes. The family but a week or so ago closed in "The Big Stick." Nearly all of what is in use has been probably taken from that musical comedy, together with their own orchestra leader. The opening song in "one," when Sam Morton as the "Tad" sings to his wife, Kitty, is now something about "Old Bill Oliver," instead of the standby used for years. Mr. Morton's comedy with Mrs. Morton is the same, and just as funny; it never has and never will grow old. Paul sings well, and is growing more handy with his feet each year. Pretty and petite Clara is singing three or four songs, making a complete change from one of the best designed Indian costumes seen to a simple, handsome short-skirted dress in one minute. For the song, an Indian girl is carried to fill in the wait, when the time in front of the drop ends. The audience applauded and applauded when the Mortons must have thought they were through. The English number was given for a final encore. The 4 Mortons are still one of the star acts of vaudeville, though they drop in only now and then. *Sime.*

De Vera and Wilson.
Songs and Dances.
15 Mins.; One.
Pastor's.

De Vera and Wilson, it is almost safe to conjecture, are not only a new act, but new to the business; at least, the brunette end of the "sister" act appears to be. She is a corking looking girl, of the quiet, demure type, with a shy, unassuming, attractive manner. The blonde end is inclined to work in direct contrast to her partner, and comparison does not favor her. The girls open in an inexpensive, although becoming black costume, using a song that could be easily improved upon. The brunette renders a solo on the violin, after which her team mate sings a "coon" song, assisted by a "plant" in the box. The young women finish with a song and dance, wearing highly colored pink costumes that are not entirely becoming. The act should find time on the smaller circuits, and the experience thus gained should work wonders for them. *Dash.*

Vallecita's Leopards.
Animal Act.
18 Mins.; Full Stage.
Colonial.

Four splendidly appearing animals make up the troupe. They are worked by a woman trainer in a cage occupying the middle of the stage. The tricks seem a bit slow in comparison with the routine of the more domestic animals, but the big cats have been trained to make a show of ugliness that gives them considerable interest. The sight of the brutes snarling and "spitting" at the frail girl who walks unconcernedly among them and drives them to their work with the utmost coolness is calculated to hand a thrill to any audience. A big apparatus like a squirrel wheel brings all four leopards into a single trick for a finish. The revolving wheel being illuminated with electric lights gives a pretty finale. *Rush.*

F. Clarenz Rivers Co. (7).
"The Merry Grass Widow Sextet" (Musical Comedy).
23 Mins.; Open One; Close Full Stage.
Keeney's.

Go, go right away Mr. Rivers, and get a producer. You have one of the best light comedy and musical numbers in vaudeville, but you don't know it, and if you do, you don't know how to bring it out. At Keeney's this week what could have been made a sensational success for its class is going through "nicely." It's a good company, with one too many in it; good looking girls, an excellent comedian if given proper "business," and at least four voices averaging quite high for quality. No program arrangement is given for characters, but the names are Gwynne Woolworth, Helen Carmen, Geo. Cacum, Sidney Glass, Bruce Paton, Fred Beichert and Lucien Denni. One of the men is an undiscovered light comedian of much merit. The act opens with a stage wait, which is followed by sufficient novelty to sustain it alone. A young man walks on the stage, and requests the audience to be patient for a few moments owing to a slight delay in setting the act. He asks a "planted' musical leader to play an overture meanwhile, which the "plant," in a wordy controversy declines to do on the ground that the act should have been ready. Rather than play unnecessarily, the "leader" resigns on the spot. The regular house conductor at the solicitation of the "stage manager" starts a melody as the announcer retires, while an occupant of a stage box commences to sing to the strains. An usher halts him, threatening ejectment, when he subsides, but from the opposite stage box, a young woman takes up the air, continuing to the conclusion despite the protestations of another usher. Giving the impression he dare not create a scene, the usher nervously hovers around while the girl sings, and immediately upon the music ceasing, he grasps her by the arm to lead her out, which she resents. With a cry of "Don't you dare touch that lady," the man in the opposite box springs upon the stage to rush to her assistance. He is dragged into the wings by the "stage-manager," and the woman, still expostulating, is gently pushed up the aisle and out of the theatre. The "drop" in "one" raised and a restaurant scene is disclosed, with a piano, player and waiter, besides the manager of the place. Two couples drop in, and a farcical situation develops. Stage management is urgent, especially from the entrance into the full set, but "The Merry Grass Widow Sextet" is an act, a good act, and easily may be made into a corker. The first change should be the title. *Sime.*

Byrd and Vance.
"Happy" (Comedy).
21 Mins.; Full Stage; Close in One.
Pastor's.

"Happy," the program says, was written by Mr. Byrd and Jack Burnett, but it really doesn't seem as though it would take two men to frame up the story, if it may be called a story. It is little else than a conversation between F. Julian Byrd and Helen Vance. The plot is: The pair are lovers, and the man comes to make a call with a full grown "souse" aboard. They have a quarrel. That's it. There is some really good dialogue introduced, however, that is well handled. The principals make a good looking couple, and each attends to his share of the work in good style. Mr. Byrd is a good "drunk." At no time does he descend to horseplay. He sang a laughing song during the proceedings very well and received due recognition. The expression, "How do I know?" used repeatedly, isn't worth while and should be cut. Miss Vance looks the part of a young society lady and plays to her partner nicely. The pair closed in "one" with a singing number, and were recalled several times. *Dash.*

OUT OF TOWN

Edward Emery and Company.
"Seventeen-Twenty" (Dramatic).
26 Mins., Full Stage.
Crystal, Denver (Week April 13).

"Seventeen-Twenty" was written by Wm. A. Weston and C. A. Van Loan, a special writer on the Denver "Post." The playlet is a bit of serious comedy in which a gambler finds a case of jewels, returns them to their fair owner (a widow), who falls violently in love with the knight of chance at first sight, and helps to make him a better man. The dialogue contains many bright lines, and here and there are dropped into it bits of humor which hold the possibility of tears without showing signs of sentimental moisture. Mr. Emery, a local stock favorite, plays the gambler with an intelligent appreciation of the requirements of the role. Georgia Waldron as the widow, brings real talent to the part of the woman who points to a better way. A gambling house scene, shown as a vision in the center of the act is a sensational interpolation. Wherever good acting and a plot are liked this sketch should be a feature. *Harry X. Beaumont.*

Wood Quintet.
Singing.
12 Mins.; One.
Bennett's, Hamilton, Canada (Week April 13).

The Wood Quintet are local boys who have been singing at concerts and entertainments for some time, but their first professional appearance was at Bennett's last week, when they were on the program from Wednesday to Saturday. The boys have one of the best straight singing acts heard here for some time and, although appearing without rehearsal, the applause accorded would have gladdened the hearts of most of the old-timers. A little clog or eccentric dancing could be introduced with benefit, as it would break the monotony of the singing and give an opportunity to rest the voices. Owing to the difference in their sizes they would make a better appearance in uniforms than in either evening dress or sack suits. The act will undoubtedly find recognition in the vaudeville market.

Arthur L. Lewis.

Golden and Hughes will have a new act next season, using four people.

D. F. Hennessy secured several depositions this week attesting to the value of his services. They will be placed in evidence at the trial of his action for damages against P. B. Chase, which is on the calendar of the Washington courts to be tried Monday.

HAMMERSTEIN'S.

To save the bill this week at Hammerstein's it was changed about on Monday evening, following the matinee. The first part played slowly, though, but was more than counterbalanced by the remainder after the intermission, ending with loud laughs given to Bert Leslie and Company in "Hogan in Society," and Frank Fogerty, "The Dublin Minstrel," who followed the comedy sketch in the next to last place.

"Hogan in Society," written by Mr. Leslie and Junie McCree, is a continuation of Leslie's previous "tough" character. Into it has been woven many new Leslie slang expressions, and the act is nearly one continuous laugh. He is well supported by Geo. Ryan in a "straight" role. Mr. Ryan has an opportunity at the opening, and handles it without a mar, while Maud Emery brings a hit home all alone with a song and a sort of toe dancing.

It was an easy three-to-one gamble that Mr. Fogerty would hit the floor with a bang following the Leslie act, but he didn't. After catching the house hard with his stories, old and new for him, Mr. Fogerty retired. The audience had remained seated throughout, and three or four of his stories had held up his act. With the cards changed and the lights down for Lind's? entrance, the Hibernian jokster was obliged to respond to calls for "Ain't I Right, Boys?" his political speech.

The program read "Wait for Lind?", and everyone waited. This female impersonator drove through in a hurry, and upon uncovering himself the applause became swollen from a rivulet to a torrent. It could be followed as those in front grasped the deception, for it is a wise person, indeed, who can "get" Lind? at first sight. He is an artist in his work. A new dance for the finish, with moving pictures to while the time for a change, was prettily dressed and done with finish.

Georgie Caine and Yorke and Adams were moved up from "6" and "7" to "4" and "5," the latter closing the first section. Both are under New Acts. Ella Snyder and her Eight "Cadets" opened the second half in "Commencement Day." Hope of this act improving has passed away. It is the same, and now a young man during the action walks down to the footlights delivering a speech pertaining to the sketch, at the audience, during which George May, the orchestra leader, is given a cue. It fits in as well as the stuttering boy and "cissified" cadet do in the West Point setting. Miss Snyder is seemingly paying little attention to her voice, although the concert singing is fairly well liked.

The manner in which Ed F. Reynard works his ventriloquial offering interrupted the act with applause several times, and the always entertaining act was a substantial go, while "Christmas on Blackwell's Island," the old but skilfully set "quartet" was helped up and pushed onward into a hit by the comedy remarks of George Rolland, who knows how to send over the points. Mr. Rolland, however, is aiming for the Peter F. Dailey class, and gives evidence of being conscious that he and his talk are funny. A few more trips around the circuit, and a new song or two may be looked for in the act—perhaps.

A nimble footed pair, Chas. De Haven and Jack Sidney, made an excellent starter in first class dancing, having several steps, all their own so far, and closing with a new trick on the feet, "The Dancing Waiter and Guest." It is as the caption implies, and the boys do it extra well, but the announcement should be dropped if the wait can be bridged in any other way. *Sime.*

COLONIAL.

It's a first class show, both on paper and in the playing, at the Colonial this week. Two dumb acts without comedy are placed at both ends of the bill, and midway comes the dramatic sketch of Bijou Fernandez and William Abingdon, so there is no lack of variety to the entertainment.

Marie Dressler (New Acts), the headliner, was undoubtedly the hit of the show on her return from abroad, with John F. Hazzard, a comedian comparatively new to the metropolitan circuits well up in the running. Fields and Ward were forced to follow Miss Dressler, probably the most difficult place on the bill, but they swung the audience into line quickly and Fields' ridiculous nonsense kept the laughs crackling. The pair have a new opening medley, which carries a connected lyric through a dozen or so of the most topical song hits, and it serves nicely as an introductory number.

The Fernandez-Abingdon sketch, "Captain Velvet," is the work of Edwin Arden. For vaudeville purposes it is an almost perfect model of dramatic construction. Almost before the curtain is fully raised Miss Fernandez is in the middle of the stage, pistol in hand and the act is fully under way. From that point to the climax, in itself one of the most skillfully devised dramatic devices vaudeville has yet produced, the action never falters. Step by step an absorbing situation is developed to a point of breathless suspense, and then the surprise is sprung with electrifying swiftness. The curtain is down before the audience quite catches its breath. In reaching these effects there has been no sacrifice of clearness or plausibility, and the sketch will stand as a fine example of terse, compact action. Miss Fernandez and Mr. Abingdon, both of whom have done serious work in legitimate productions, play with distinction, and Maurice Franklin handles a third part capably.

John F. Hazzard told a series of dialect stories as they should be told. Appearing in conventional evening dress he proved his point—that the story itself is greater than the comedy makeup. He has the pure knack of story telling, backed by a genius for dialect and caricature. His German yarn at the close was a capital bit of humor with a laugh in every line and a whoop of delight at the finish. All his tales are new, although in the telling of them he does permit a familiar catch phrase or two to creep in.

Ida Fuller scored roundly with her fire dance. She has undoubtedly said the last word in spectactular lighting effects, the closing spectacle of her offering being unique in its class. O'Brien Havel and Effie Lawrence hold to their established routine of comedy. "Ticks and Clicks" makes capital light entertainment, and went as well opening the second half of the Colonial show this week as any time in its long life.

Deonza Brothers have worked out a novelty in leaping feats. All their tricks are done in leaping to and from very unsubstantial looking glass stands about as high as tumblers. If they would get a style of dressing less suggestive of the circus ring, they would improve their appearance immensely. Several bits of tumbling help out their routine, and the act seemed to interest the audience at the opening of the show.

Swor Brothers were on No. 2, and did extremely well. The finish, an eccentric dance, is worked up skilfully with comedy incidentals, and takes them off neatly, while the monologue of one of the pair was consistently amusing. *Rush.*

PASTOR'S.

There is a bill of about the usual grade at Pastor's this week. That line is almost stereotyped. It can't be helped, however, the bills at Pastor's are more or less alike. You are always sure of seeing something good down there, and equally sure are you of seeing the reverse.

There are several real hits on the bill. Two or three were scored by Pastor favorites, to whom the downtown audiences are always loyal.

Nibbe and Bordeaux were the most prominent of this class. Upon the signs appearing there was an outburst that lasted well along after the couple had come on. Nibbe is a first rate Italian comedian. He seems perfectly at home in the character, and plays it with ease and freedom. A good singing voice adds to his efforts. Miss Bordeaux assists the comedian ably, and makes a good looking Italian girl.

The Fraser Trio, more regulars, were not slighted in the least and their dances met with much enthusiasm. It is a real pleasure to watch the woman. Besides the pretty grace with which she dances, she looks as though she enjoyed it all. The rousing Irish reel used by the trio as a finish is a delightful bit of dancing.

Luce and Luce showed a neat musical offering. There is not a great deal attempted, but that which is done is well done. A little too much time is given over to the imitations on the violin. These have been heard a great many times, and a little goes a great way. The comic song illustrations used at the close caught on and gave the pair a good send-off.

Bunth and Rudd return to the house with their offering unchanged. There is still room for improvement in the first part, but the finish with the burlesque mind reading appears to be even funnier than when first seen. The act had a hard spot closing the show, following the Fergusons (also an eccentric comedy act), but they pulled through in good shape.

De Velde and Zelda appear at Pastor's at intervals, and it is always a welcome name on the program. The act is now two-a-day, close to the top. For neatness, good looks and bright, clean apparatus, they cannot be beaten. Extreme care has been taken with details, and the result is that on appearance alone the act can pass.

Morton, Temple and Morton were one of the hits in an early position. This was due in a great measure to the good dancing of the boy, and he earned all he received. The boy is also a fairly good tumbler, but is a little weak in handling lines. He should overcome the excessive use of one line now employed almost each time he speaks. The girl would do well to show more care with her first costume. Her appearance is very untidy before she makes her change.

Milton and Grant were in the opening spot, and with their present material will stand little chance of getting out of that position. Both seem to be able to do much better than the present offering allows. Bessie Grant takes up the first five minutes (it may not be quite that long but it seemed longer) explaining the oft repeated plot, and of course, after you know that you don't care to know any more. A rearrangement of the present piece should be made at once.

Carroll and Doyle were on early and caught a number of laughs with their talk. Carroll is a good Irishman of the old school and should be doing better than he is. The Poloff Sisters have shown their act at the house several times before but it is doubtful if they ever did as well as they are doing this trip.

De Vera and Wilson, Dick and Barney Ferguson and Byrd and Vance are under New Acts. *Dash.*

14TH STREET.

John T. and Eva Fay opened Monday for a short engagement with a vaudeville show of six acts, and themselves as the headline. The Monday night audience perhaps filled 50 per cent. of the seating capacity, and received the show with a degree of enthusiasm rather above the merits of the entertainment.

The grade of the bill, aside from the headliners, compares about with the Pennsylvania circuit class.

"Exposes" come and go, but the Monday night audience showed no diminution of interest in the "mystic" exhibition. The Fay double number was undoubtedly the attraction that drew what audience was on hand, and the response to John T. Fay's offer to submit questions was taken advantage of generally. In the second part attention was closely held and the occasional touch of comedy kept it running entertainingly.

The supporting show was shifted about a bit in the early numbers, Campbell and Brady (New Acts) being shown in the "No. 3" position instead of opening the show according to schedule. Amann and Hartley opened instead with a light sketch called "The German Professor." The vehicle is a very crude affair framed up out of loosely woven dialogue and a vague "situation" that is scarcely worth while after it has been developed. The sketch is designed to introduce a singing number by Frances Hartley, but the song is not heard until the finish, the whole sketch being given over to Andy Amann's comedy. It should be made more of a singing turn with the numbers introduced earlier, and the clowning brought about as an incidental instead of the other way 'round.

The Althea Twins keep to dancing except for an opening song. This is a wise arrangement. The girls are capital acrobatic dancers, and with their pretty wardrobe serve to keep the stage occupied agreeably. Working in one handicapped them severely.

Harry Von Dell plays a dozen or more

(Continued on page 22.)

LONDON NOTES

London, April 11.

The old saw that artists will not help their own will have to be sponged off the slate. Since taking over their Benevolent Fund our artists have contributed to it roundly $5,000, and last Sunday the boys and girls at the Music Hall Artistes' Railway Association gave it a permanent yearly endowment by raising the initiation fee from five to six shillings, the added shilling going to the new charity. The present understanding between the railway companies and the artists touring at three-quarter fare is excellent, and all who have tried to encourage bad feeling have failed in the attempt.

One resolution before last Sunday's meeting was for every artist to contribute to the Benevolent Fund a penny out of every pound of salary. The lightning calculators figured that this would give the Fund an income of $500 per week. The plan was discarded, as taxes on salary don't work well. No artist working for a small salary wants the fact discovered, and when strike assessments were based on salary some paid more than their real dues to hide their low stipends.

Douglas White, for many years treasurer of the Railway Rates, having been compelled to resign on account of various business obligations, Arthur Rigby was elected "Hon. Treasurer," as the office is styled here. A resolution was furthermore passed that hereafter every "Hon. Treasurer" must be a professional. The retiring Mr. White was not, though he is very highly esteemed, nevertheless, and will probably be made an honorary vice-president of the association.

After a fortnight's running Thomas Barrasford pulled out of Barcelona, Spain, and Marseilles, France. The houses are still running under the old local management, and meantime Mr. Barrasford is considering the point whether he shall have another go at them with more tactful tactics. As to people who were booked at the French and Spanish cities at close of the Barrasford regime, they have been added to the Paris and Brussels bills.

Despite this slight hitch the Barrasford Tour is still going ahead steadily, and George Dance, who is now interested with it, is switching some of his halls to it from the Stoll Tour. Thus the Swindon Empire goes over May 4, and the Coventry Empire next Autumn (October 26). The new hall at Nottingham is steadily progressing, while the Oldham Hall, seating 2,900, is being so much elaborated that it will probably not open until about Christmas. Mr. Barrasford will annex five new halls in England this year, besides extending his Continental tour. Paris and Brussels continue most successful, and at the Belgian capital Barrasford made a hit with the Continental artists by paying them when laid off for the season of dance and carnival.

Word comes from Paris of raids by the police on halls that were presenting living statuary *au naturelle*, and the women concerned will be proceeded against as principal offenders, while the managers will rank as accomplices. The reverse course might, perhaps, be fairer. It is very strange for the "gay city" to take a moral spasm of this kind, but it yields to pressure put on by Senator M. Berenger, president of the "League Against License in the Streets."

Despite some opposition by managers and others, the proposed new million dollar seashore Casino for Brighton seems likely to go through. Most townspeople favor it, and the next meeting of the City Council will probably give final endorsement.

A strange accident happened last Wednesday matinee at the Croydon Empire (Gibbons), Mrs. Stride, a young married woman of 23, falling from the gallery to the stalls. She was trying to reach a seat by climbing over intervening benches, when suddenly she slipped and fell headforemost over the guard rail, striking the edge of the dress circle in her fall, and alighting face downward on a seat that was, fortunately, unoccupied. Attendants quickly bore her from the theatre, and a threatened panic was stayed. At last accounts her condition was said to be dangerous. She had formerly been employed at the Empire as a "super." This is the first case on record of a woman falling from a gallery.

Harry Fragson is down for his first professional visit to Scotland, opening at the Pavilion, Glasgow, April 27. There is some curiosity to see how the "Land o' Cakes" will take the Anglo-Parisian's refined humor and melodious ditties. Fragson's real name is Potts, and he is an Englishman who left London because his eyes were sore looking in vain for work. In Paris he "landed," and then Drury Lane success made London an easy proposition.

Justice Jelf visited the Oxford last Monday afternoon to see a private performance of Fred Karno's "Mumming Birds," followed by a cinematographic representation of the same, against which Karno is suing under copyright laws. The learned judge was quite serious at first, but soon began enjoying the show, broad smiles spreading over his judicial countenance. There was a full orchestra present, and a table was provided for His Honor to take notes. The picture show duplicate of the Karno performance was run through twice at his request, and then the justice left much enlightened, but intimated that he would take full time to consider his verdict, which is awaited with interest.

Paul Martinetti, an American whose pantomimic ventures have been very successful here for years, is tiring of the giddy twice-nightly round, and there are rumors that he contemplates retiring at an early date, though still keeping a finger in the pie through his interest in the work of others. Paul has already given to his brother Alfred the right to use his name and pieces, "The Terrible Night," "The Keyhole" and "The Night Attack."

PARIS NOTES

By EDWARD G. KENDREW.

Paris, April 10.

There has been a flutter of excitement in Paris this week over the nude question which may yet assume literary polemics to be a rival to the glorious judgment on Phryne. Before the suppression of the censor in France many of the shows at the principal music halls here would not have been tolerated at all, even by the audience, in New York or any American city, but during the past two years some Parisian managers have been getting nearer the knuckle each week, until since three or four months there has been a perfect deluge of nude figures on the stage.

In the winter revue at the new Apollo, Rue de Clichy, a well known beauty, whose talent consisted in her looks, displayed her lightly draped body in a kind of unknown Greek dance, following in the "footsteps" of Isadora Duncan, who had danced barefooted and without tights, with great success, before the courts of Europe. Previous to this, moreover, we had been treated to many spectacular scenes with supernumeraries meagrely attired, the tights commencing only at the waist instead of the shoulders.

Then the Moulin Rouge in its Christmas programme ordained to do without the tights altogether and lightly draped some young ladies in gauze. Naturally the Folies Bergère followed suit with its latest revue, and in the "transformation" scenes we had the fairies posing on pedestals, some evenings looking very cold about the legs, for the stage was evidently chilly, and had changed the usual pink color of human skin to that of blue, so that the sight was rather "blue" all round. The Casino de Paris then presented a pantomime entitled the "Opium Smoker"—still running—in which is introduced the black mass. I dislike seeing an altar on the stage, and particularly a mock religious ceremony being given in a vaudeville theatre; but, moreover, during this somewhat silly piece of a ballet there was a sort of human sacrifice (more realistic perhaps than intended) in which a well-formed, very young girl appeared in a quasi-religious procession previous to being offered to the gods (I do not make a pun, as there is no gallery at the Casino, the cheapest part costing 60 cents for the promenade). The figure is quite nude, without shoes, tights or gauze—there is a waist, after the style of covering attributed occasionally to Diana, but the feet, legs and breast are bare in all their splendor—and in full view of the public. "What terrible people those French are," is the cry of the prude, but I can assure you that the establishments where these "artistic" displays are given are frequented mainly by foreign visitors, on whom, of course, Paris, to a certain extent, exists.

Thus we have the nude at all music halls at present—and a program is not complete without it. At the Olympia it was the attraction up till last Wednesday. At the Little Palace, La Cigale and Folies Royales they likewise depended on this as a draw. Then Senator Beranger, in some way, heard of these "eyesores"—he possibly visited the resorts out of curiosity! He at once wrote to the Prefect of Police protesting against such exhibitions. Inspectors were sent to see whether there was really any offense to public morals, and the managers have been advised to withdraw the absolutely naked beauty until the matter can be decided in court. But the managers can almost do just as they please. The police have no power to act. The Prefect is not permitted to interfere with any theatrical performance unless it be of a nature to cause a riot or attack public morals, which, it is argued, is not possible with an "artistic nude figure." The censor was the only official who could forbid a play or cut out an objectionable word and action in any show, and he himself (poor Anastasie, as we called him) was himself suppressed about three years ago.

Thus we seem likely to have a newspaper controversy over the subject. It is the very latest topic. The pro-nudes and the anti-nudes may yet become political parties in the French Republic. And all because some directors want a real Parisian vaudeville on tap that will appeal to foreigners! In any event something that will draw the paying public (to wit, the visitor) is badly wanted, for business is none too good at most places of amusement in the gay city. The theatrical managers held a meeting on the 9th, and decided to abolish the "deadhead" after September 1 next. Why delay? Authors are to be inscribed on the books of the theatre, the director is to be allowed to nightly admit twenty friends only without payment, and the free ticket is to disappear.

Such a radical ukase, I foresee, cannot be enforced in Paris, for although there is not the slightest doubt that the demand for free admission is greatly abused here, and is a big loss to managers at certain busy seasons, there are certain favors which a popular actor or his manager is almost obliged to acknowledge by granting the donor courtesies to his theatre. This decision will, of course, not affect journalists to much extent—nor the present recipients, either, after it has been in force a few weeks. The friends of the actress will kick, the lady loves of the newspaper man will pout, and the critic's family will rage, so that there must ultimately be a general truce if theatrical economy is to work smoothly. September 1 is still a big stretch, notwithstanding that the houses for the most part will be closed two or three months.

So that what with the threatened loss of the nude on our vaudeville stage, and the contemplated extermination of the accustomed free ticket to the theatres, there is plenty of discussion going about. The mere mention of these two subjects will call forth a big article in the daily press, yet when some too hardy acrobat is killed in a recognized dangerous performance there is a feeble suggestion to forcibly stop such exhibitions. The protests either way pass unperceived. When the nude is mentioned the whole world listens. A French strong man, you will remember, was killed quite recently in Berlin, yet the fact was hardly recorded until this week. One writer here in a three-column leader now advocates that the nude should be left alone, and the dangerous performance more carefully watched by the authorities.

VARIETY ARTISTS' ROUTES
FOR WEEK APRIL 27
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 26 to MAY 3, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." or "C. R." in the list indicates the route of the burlesque company named, with which the artist or act is with, and may be found under "BURLESQUE ROUTES" or "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Abel, Geo., & Co., 7th Ave. and 37th, N. Y.
A B C D Girls, Poli's, Scranton.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott-Andrew Co., 207 W. 38, N. Y.
Actus & Klocile & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adamini, Taylor, Mozart, Lancaster, Pa.
Adams, Flo, French Maids, B. R.
Adams Bros., Imperials, B. R.
Adams & Drew, Twentieth Century, B. R.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Adler, Harry, Park, Alameda, Cal., indef.
Agee, John, Ringling Bros., C. R.
Ahearn, Charles, & Vesta, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club, B. R.
Aherns, The, 290 Colorado, Chicago.
Alabama Comedy Four, 259 W. 38, N. Y.
Albani, 1416 Broadway, New York.
Albeno & La Brant, Family, Hasleton, Pa.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Grand, Stockton, Eng.
Aldo & Vannerson, 258 W. 26, N. Y.
Ali & Peiser, Moon Light Maids, B. R.
Allen, A. D., & Co., 92 Market, Newark.
Allen, Eva, Ideals, B. R.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Leon & Bertie, Monroe, Loraine, O.
Allen, Searle & Violet, Grand, Indianapolis.
Allison, Mr. and Mrs., Green Room Club, N. Y.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Allman, Chas., Yankee Doodle Girls, B. R.
Alpha Trio, 207 B. 14, N. Y.
Alrona, Zoeller Trio, 209 Hemlock, Brooklyn.
Alvarettas, Three, Trocadero, B. R.
Alvin, O. H., Hillsboro, O.
Alvora, Golden Crook, B. R.
Alvord, Ned, Ringling Bros., C. R.
Alvaros Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Dancers, Six, Chase's, Washington.
American Trio, Majestic, Dallas.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson & Ellison, Brigadiers, B. R.
Anderson & Goines, Empire, Paterson.
Anderson, Carl, Bowery Burlesquers, B. R.
Angell Sisters, Wonderland, Greenville, Tenn.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Araki's Troupe, Monumental, Baltimore.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Archer, Robert, Jolly Girls, B. R.
Arizonas, The, 148 W. 68, N. Y.
Arlington Four, Orpheum, Reading, Pa.
Arminta & Burke, 386 Comstock, New Brunswick.
Armstrong & Levering, Novelty, Stockton, Cal.
Armstrong & Verne, Orpheum, Salt Lake.
Arnold & Felix, So. & Henry, Jamaica, L. I.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Atwater, Eva, French Maids, B. R.
Atlantic Comedy Four, 120 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 235 Beaum, Somerville, Mass.
Auers, The, 410 So. 4th, Mt. Vernon, N. Y.
Auger, Capt. Geo., & Co., G. O. H., Pittsburg.
Austin, Claude, 66 No. Clark, Chicago.
Austins, Tossing, Hippodrome, Preston, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.
Ayres, Howard, 520 Ritner, Phila.
Azelle, Maye & Fowler, 398 54, Chicago.
Azora, Miss, Barnum & Bailey, C. R.

B

Baader, La Velle, Gayety, Galesburg, Ill.
Baker, Nat C., 82 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Baldwin & Shea, 66 Bilhone Pl., Chicago.
Balno & Shaw, Hippodrome, N. Y., indef.
Banks, Breazeale Duo, Orpheum, San Francisco.
Banks & Newton, May 4, Empire, Paterson.
Banks, Chas., Boston Belles, B. R.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Four, Moonlight Maids, B. R.
Barber & Dalmer, Yale, Kansas City.
Barnes & West, Lyric, Dallas.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, Moonlight Maids, B. R.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, 391 E. 45, Chicago.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Poli's, Waterbury.
Barry & Wolford, Keith's, Portland.
Battis, Carl Wm., 6637 Normal, Chicago.
Batro, Eddie, Rollickers, B. R.
Batro & McCue, 319 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al. Hunt's Hotel, Chicago.
Bateman, Tom, Scenic Temple, Taunton, Mass.
Bates & Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland.
Bawn, Harry, 61 Bedford Court Mansions, London.
Bay City Quartette, 1506 Gates, Brooklyn.
Be Anos, The, Star, Chicago.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 594 E. 143, N. Y.
Beattles, Juggling, 137 Park, Paterson.
Beauvais, Arthur & Co., Victor House, Chicago.
Bedell Bros., O. H., Lancaster, Pa.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Belmont, Harriette, Jolly Girls, B. R.
Bellclair Bros., Poli's, Springfield.
Bell, Frank, 1553 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Norman, Trans-Atlantics, B. R.
Bell, Hasel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Ethel, Brigadiers, B. R.
Bennett, Laura, Lyric, Lincoln, Neb.
Bensons, Musical, Gen. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 400 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Sevilla, Orpheum, Memphis.
Bernstein, Mac & Ruth, Lyceum, Meadville, Pa.
Berry & Berry, Great Valley, N. Y.
Beyer, Ben, & Bro., Orpheum, Yonkers.
Beverly, Frank & Lonise, Majestic, Denver.
Bicycle Bill, San Diego, Cal., indef.
Big Four, High School Girls, B. R.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, 335 Beaum., Somerville, Mass.
Bingham, 335 Beaum, Somerville, Mass.
Binney & Chapman, Gem, Columbia, Tenn., indef.
Birch, John, 133 W. 45, N. Y.
Bishop, Frances, Century Girls, B. R.
Bissett & Scott, Empire, London, indef.
Bixley, Edgar, Boston Belles, B. R.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 2241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Bolus, Harry, Lyric, Memphis.
Borella, Arthur, Barnum & Bailey, C. R.
Bootblack Quartette, Orpheum, Memphis.
Bottamley Troupe, Circo Bell, Mexico.
Boulden & Quinn, Hippodrome, Harrisburg, Pa.
Bowers, Walters & Crooker, Proctor's, Troy.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Nevaro, 1013 Lincoln, Milwaukee.
Bowen Bros., 1553 Broadway, New York.
Bowen & Florense, Howard, Boston.
Bowen & Vetter, 813 N. Wash., Baltimore.
Bowman Bros., 230 W. 42, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, New York.
Bradfords, The, 280 W. 41, N. Y.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradshaw, Chas. H., & Co., Orpheum, Sioux City.
Bradys, The, 209 W. 43, N. Y.
Brady & Mahoney, Irwin's Big Show, B. R.
Brigham, Anna E., 28, Exchange, Binghamton.
Brinn, L. B., 28 Haymarket, London, Eng.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brennan & Downing, Grand, Grand Rapids.
Brindamour, Lyric, Dayton, O.
Brisson, Alex., Barnum & Bailey, C. R.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Huntings Co.
Brobst Trio, Pottsville, Pa.
Brooks & Jeannette, Bell, Oakland.
Brooks & Vedder, Grand, Fargo, N. C.
Brown, George, Barnnm & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Nevarro, 4 W. 135, N. Y.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Wilmot, 71 Glen, Malden, Mass.
Brown & Wright, 544 W. 43, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1526 State, Chicago.
Brunettes, Cycling, Family, Chester, Pa.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Avenue B, N. Y.
Buckeye Trio, Majestic, Montgomery.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley & La Mar, 119 E. 14, N. Y.
Buckeye State Four, 2264 E. 57, Cleveland.
Buffalo, Young, & Mlle., Acme, Sacramento.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Toughey & Co., Empire, Hoboken.
Burke & Urline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burns & Robbins, Model, Newark.
Burton & Burton, Fay Foster Co., B. R.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, Lyric, Lincoln, Neb.
Burrowe Travers Co., 116 E. 25, N. Y.
Bush & Elliott, 1849 45, Brooklyn.
Busaler, Walter H., Orphia, Madison, Wis., indef.
Bulls & Raymond, Wash. Society Girls, B. R.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Jr., Bijou, Battle Creek.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Lyric, Dayton, O.
Byrd & Vance, 1622 Wrightwood, Chicago.
Byrne, Golson, Players, Bijou, Fond du Lac, Wis.
Byrne, Myrtle C., & Co., Columbia, St. Louis.
Byron & Langdon, Shea's, Toronto.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Callahan & St. George, Poli's Scranton.
Cameron & Flanagan, Hathaway's, New Bedford.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calef & Waldron, Lyric, Dallas.
Calvin, James, 445 W. 64, Chicago.
Campbell, W. S., Rose Sydell, B. R.

In Vaudeville
AL CARLETON
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Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carbrey Bros., Orpheum, Oakland.
"Carletta," Orpheum, Minneapolis.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Pantages, Seattle, indef.
Carroll & Cooke, May 3, Orpheum, St. Paul.
Carroll, Great, Fay Foster, B. R.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 410 Line, Evansville.
Carson Bros., 427 Pacific, Brooklyn.
Caron & Farnnm, May 4, Majestic, Chicago.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Cartera, The, 921 9, La Salle, Ill.
Carter, Taylor & Co., Keith's Phila.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 220 W. 58, N. Y.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Craney, 15½ So. 5, Elizabeth.
Caswell, Mande, Gibbons Tour.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, K. & P. 58th St., N. Y.
Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Strollers, B. R.
Clare, Sidney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Duncan, 1215 Madison, Indianapolis.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnnm & Bailey, C. R.
Clark & Turner, Lyceum, Meadville, Pa.
Clarke, Wilfred, Poli's, Hartford.
Clarks, Three, Ringling Bros., C. R.
Claudius & Scarlet, 353 Amsterdam, N. Y.
Claus, Martha, 134 Concall, St. Paul.
Clermento, Frank & Etta, 129 W. 27, New York.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Raldin, 1975 Bergen, Brooklyn.
Clinton, Chris., 43 W. 28, New York.
Clipper Sisters, 468 Blewett, Seattle.
Clivette, 274 Indiana, Chicago.
Clyo & Rochelle, 87 Park, Attleboro, Mass.
Cox, Lonso, 220 W. 51 Court, Chicago.
Coate, Charlotte & Margrete, 1553 B'way, N. Y.
Coby & Garron, Majestic, Denver.
Cohen, Isidore, 754 Westchester, Bronx, N. Y.
Cohen, Louis W., 180 Jewet, W. New Brighton.
Cole & Clemens, Davis Hotel, Philadelphia.
Colleens, Singing, Bennett's, Hamilton.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 140 Kosciusko, Brooklyn.
Coltons, The Champagne Girls, B. R.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Contino & Lawrence, 249 So. May, Chicago.
Coben, Will H., Rollickers, B. R.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
"Compromised," G. O. H., Indianapolis.
Comrades, Four, 834 Trinity, N. Y.
Conn, Downey, & Willard, Lyric, Lincoln, Neb.
Conlon & Carter, 1235 Golden Gate, San Francisco.
Connelly, Edward, Colonial, Richmond, Va.
Cooke, Caroline, May 3, Bijou, Dubuque, Ia.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, 3154 Prairie, Chicago.
Cooper & Robinson, 322 Mott, Broux, N. Y.
Cooper, Harry L., Fay Foster, B. R.
Coram, Columbia, Cincinnati.
Cornallas, Eight, Ringling Bros., C. R.
Cossar, Mr. & Mrs., 302 W. 121, N. Y.
Cottons, The Champagne Girls, B. R.
Coubay, William F., 464 W. 34, N. Y.
Conthoui, Jessie, 6532 Harvard, Chicago.
Courtleigh, Wm., 27 Hammerstein's N. Y.
Coyne & Tinlin, 7036 Washington, Chicago.
Cowey, Ferry, Wintergarten, Berlin.
Cowper, Jimmie, 86 Carroll, Binghamton.
Craig, Richy, Bell, Oakland.
Crawford & Manning, 258 W. 43, N. Y.
Cressy & Dayne, Columbia, Cincinnati.
Creo & Co., Findlay, Findlay, O.
Crickets, G. O. H., Syracuse.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, Howard, Boston.
Cross, Will H., & Co., Majestic, Houston.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Orpheum, Lima, O.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob, 1553 Broadway, N. Y.
Cunningham & Smith, 133 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curson Sisters, Keith's, Cleveland.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, Empire, London, Eng., indef.
Cyril, Herbert, Orpheum, Harrisburg.

D

Dacre, Louise, Parisian Belles, B. R.
Dagnean & Bruce, Orientals, B. R.
Dagwell, Annie, Keith's Phila.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., Stratton, Middletown, N. Y.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's B. R.
Darwin, Ringling Bros., C. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davenport, John, Yankee Robinson C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchea.

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Week		Theatre	City	State

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Cobb's Corner

SATURDAY, APRIL 25, 1908.

No. 113. A Weekly Word with WILL the Wordwright.

BACK ON EARTH WITH A BATCH OF BAD ONES.

"I HATE YOU JUST BECAUSE I CAN'T HELP LOVING YOU"

"TAKE PLENTY OF SHOES"
(It's a long ways back home)

"THAT GRAND OLD GENTLEMAN"
(Patriotic rave)

"YIP-I-ADDY-I-AY"
All ready May 1st, by

WILL D. COBB

Wordwright. All All Right.

Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, Poli's Springfield.
Davis, Floyd, Temple, Boulder, Co., indef.
Davis, Hal. & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, Orpheum, Newark, O.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
D'Arville Sisters, Sheboygan, Wis.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 56, N. Y.
Deaves, Harry & Co., Hathaway's, Lynn.
De Veide & Zelda, 115 E. 14, N. Y.
Deery & Francis, 328 W. 30, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, Shubert's, Utica.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Deltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas. & Dogs, 8 Union Square, N. Y.
De Chautal Twins, 203 Ogden, Jersey City.
De Cotret & Howard, Colonial, Lawrence, Mass.
Demacos, The, 114 N. 9, Phila.
De Graff Sisters, Trans-Atlantic, B. R.
Demonio & Belle, Pantages, Seattle, indef.
Denman, George, Barnum & Bailey, C. R.
DeHaven, Rose, Sextet, K. & P. 58th St., N. Y.
De Lisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delaphone, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Star, Seattle.
De Veau, Hubert, 364 Prospect, Brooklyn.
De Muths, The, 26 Central, Albany.
De Ormond, Grand Family, Fargo, N. D.
De Trickey, Coy, O. H., Charlotte, N. C.
Devine, Doc, Ashland Hotel, Phila.
De Voy & Miller, 209 E. 14, N. Y.
Dierickse Bros., 1235 Golden Gate, San Francisco.
De Vere, Madeline, 54 W. 125, N. Y.
De Young, Tom, 156 E. 113, N. Y.
Deming, Joe, Keith's, Boston.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dickinson, W. S., Crystal, Knoxville.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Dixon, Nona, 5626 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, Cook's, Rochester.
Doner, Joe & Nellie, Moon Light Maids.
Donnelly & Rotali, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, Moon Light Maids.
Doherty, Lillian, Wintergarten, Berlin.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Bingamen, Reading.
Douglas, Chas. W., Broadway Galety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Drawee, Frisco & Hambo, Apollo, Paris.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Apollo, Susseldorf, Germany.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Duane, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 352 W. 46, N. Y.
Duncon, Tom, Ringling Bros., C. R.
Duncan & Hoffman, Grand, Grand Rapids.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Lyric, Grand Rapids.
Dupres, Fred, Hathaway's, Lowell.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Duttons, Three, Ringling Bros., C. R.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Menle, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughan, 2039 Lawrence, Phila.
Ehrendall Bros., 1344 Lemingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldridge, Press, Orpheum, Oakland.
Eltinge, Julian, Orpheum, Richmond, Va.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Giole, Fay Foster, B. R.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth 4, Tiger Lilies, B. R.
Emerald, Monie, Coliseum, London.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Orpheum, Boston.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, May 4, Coliseum, London.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Esmeralda Sisters, Scala, Copenhagen, Den.
Espe, Dutton & Espe, Orpheum, Utica.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, 1746 W. 103, Chicago.
Evans, Chas. E., Orpheum, Los Angeles.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., 111 Laraca, San Antonio.
Everett, Ruth, Ideals, B. R.
Exler, Carrie, Tiger Lilies, B. R.

F

Fagan & Meriam, Shirley, Mass., indef.
Fairchilds, Mr. & Mrs., 1640-47, Chicago.
Falardaux, Camille, 691 Saratoga, E. Boston.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Orpheum, Minneapolis.
Fantas, Two, 211 E. 14, N. Y.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Mohr & Stoll, Eng.
Fassoos, Four, Barnum & Bailey, C. R.
Faust Brothers, 242 W. 43, N. Y.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Broadway, New York.
Faye, Elsie, May 4, Proctor's Troy.
Fay Sisters, Star, New Kensington, Pa.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, Minneapolis.
Fentelle & Carr, Poli's New Haven.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, Lyric, Laredo, Tex.
Ferrard, Grace, 217 Warsaw, Chicago.
Ferrell Bros., May 4, Haymarket, Chicago.
Fiddler & Shelton, Bijou, Bay City, Mich.
Field Boys, Orpheum, Portsmouth, O.
Fields, Harry W., Temple, Ft. Wayne.
Fields, W. C., Hathaway's, Lowell.
Fields, Will H., Orpheum, Portsmouth, O.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, Calumet, Chicago.
Fisher, Mr. & Mrs. Perkins, Lyric, Danville, Ill.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 753, Jennings, N. Y.
Fitzgerald & Gilday, Grand, Butte.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Fitzgeraid & Wilson, 25, Family, Butte.
Flatow & Dunn, 128 W. 96th, N. Y.
Fleming, May Agnes, White's Galety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 14, Leicester, London.
Flora, Mildred, Night Owls, B. R.
Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1215 Penn Ave., Washington.
Florede, Nelle, 241 W. 43, N. Y.
Florences, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Fonda, Dell & Fonda, Family, Shamokin, Pa.
Forber The Marvel, 153 W. 9, So. Boston.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar & Co., Elks Club, N. Y.
Foster, George, 86 N. Clark, Chicago.
Foster & Dog, Proctor's, Troy.
Fords, Four, Orpheum, Boston.
Fox, Will H., Coliseum, London.
Fox, Will H., 14 Leicester St., London, Eng.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Philadelphia.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 706 7, S. W. Wash, D. C.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, Proctor's, Albany.
Frederick Bros. & Burns, Orpheum, Los Angeles.
Fredians, Great, Barnum & Bailey, C. R.
Freligh, Lizzie, Trans-Atlantic S, B. R.
Frey & Allen, Ideals, B. R.
Fredo, George, Bijou, Iowa City, Ia.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frey Trio, Wasson's, Joplin, Mo.
Frosto, Chris., 917 W. 6, Faribault, Minn.
Fukino Troupe, Brigadiers, B. R.
Fulton, May, 120 W. 116, N. Y.
Fuller, Ida, Orpheum, Brooklyn.

G

Gardiner Children, Palace Hotel, Chicago.
Gardiner, Jack, Orpheum, St. Paul.
Gardner & Lawson, Star, Atlanta.
Garden & Somers, Toreadors, B. R.
Gardiner & Vincent, Empire, Camberwell, London.
Gath, Carl & Emma, White's, Green Bay, Wis.
Gabriel & Co., Orpheum, Los Angeles.
Gaffney Dancing Girls, Theato, Montgomery.
Gagnoux, The, Majestic, Montgomery.
Galando, 82 Sumner, Brooklyn.
Gale, Franklyn, 252 W. 38, N. Y.
Gallagher & Barrett, O. O. H., Chicago.
Galletti's Monkeys, Majestic, Des Moines.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gardner & Madden, 306 American Bldg., Seattle.
Gardiners, Three, Dodge's Keokuk, Ia.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gebrue, Mayme, & Co., 200 E. 33, N. Y.
Geiger & Walters, Poli's, Hartford.
Genaro & Band, May 4, Trent, Trenton.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gilbert, Jane, Trent, Trenton.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaine, Garvin, H. & H., Houston, Tex.
Gilmore, Stella, Jolly Girls, B. R.

STOCKHOLDER'S NOTICE

"THE SAPPHIRE MINE"

of the

Ontario Humming Bird Mining Co.

AT 25 FEET DEPTH ASSAYS

$3\frac{16}{100}$ Ozs. Gold, $4\frac{90}{100}$ Ozs. Silver—Value $66.14 per ton.
$3\frac{64}{100}$ Ozs. Gold, $5\frac{30}{100}$ Ozs. Silver—Value $75.70 per ton.

LAST ASSAY TAKEN APRIL 18th.

$4\frac{20}{100}$ Ozs. Gold, $7\frac{20}{100}$ Ozs. Silver, $4\frac{70}{100}$ per cent. Copper, Value $93.49 per ton.

AN OPEN LETTER. "April 16th, 1908.

"To Whom It May Concern:

"After a three days' visit to the Ontario Humming Bird mines, would say it is one of the most promising properties and operated in the most legitimate manner of any mine in the West. An excellent investment, my own number of shares increasing with each day's visit.

"I once said, 'What does Dick Staley know about mining?' but I am now satisfied that what he doesn't know isn't worth knowing.

"FRED WALTON."

I never had the pleasure of Mr. Fred Walton's acquaintance until April 11th, when Mr. Seth G. Bailey, of the Orpheum Theatre, Denver, Colo., introduced me to Mr. and Mrs. Walton, who accepted my invitation to visit our property, and after inspecting our mines bought a block of stock each day.

Price will be advanced as soon as we sell enough to purchase our machinery. Stock is going fast. Get in while it is selling at

25 CENTS PER SHARE.

Write or wire for reservation at our expense.

RICHARD F. STALEY, POST OFFICE, BIN O IDAHO SPRINGS, COLORADO

EUGENE JEPSON

IN GEORGE ADE'S

"THE MAYOR AND THE MANICURE"

Booked solid for a year. That's the answer. Direction, M. S. BENTHAM.

AT LIBERTY

FOR BURLESQUE NEXT SEASON, FIRST TIME IN FIVE YEARS.

CHARLES NICHOLS

(PRODUCER AND COMEDIAN)

CAN PRODUCE YOUR ENTIRE SHOW, including all musical numbers. Have new and novel first-part and burlesque, containing startling ideas never before seen in burlesque. Also do STRONG SPECIALTY (using four people). A feature in itself.

INCLUDING MARIE CROIX PRIMA DONNA SOPRANO AND LEADS

NOW IN OUR THIRD SEASON WITH WM. FENNESSY'S "STAR SHOW GIRLS."

Week of APRIL 27, LYCEUM THEATRE, WASHINGTON, D. C. Week of MAY 5, MONUMENTAL THEATRE, BALTIMORE, MD.

STORAGE WAREHOUSE

HERBERT BROOKS AND JOHN CLARK

(Late Master of Properties, Karno's Comedy Companies.)

Announce to the profession at large that they have opened a STORAGE WAREHOUSE, where artists may store TRUNKS, SCENERY and BAGGAGE of every description at REDUCED RATES.

All PROPERTIES WILL BE CAREFULLY LOOKED AFTER TO THE FULL SATISFACTION OF OUR CLIENTS.

We have a large number of private storage rooms for rent at reasonable prices. We also REPAIR, BUILD AND FIREPROOF SCENERY. Kindly communicate with us.

439 WEST 31st STREET, NEW YORK CITY

Girard & Gardner, Amityville, L. I.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, 27, Grand, Nashville.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 846 W. 59, N. Y.
Golden & Hughes, National, San Francisco.
Golems, Six, Ringling Bros., C. R.
Goforth & Doyle, 1939 Broadway, Brooklyn.
Golden, Marie, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, Orpheum, San Francisco.
Gordon & Shackhorn, 226 W. 27, New York.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, Orpheum, New Orleans.
Gossans, Bobby, 400 So. Smith, Cob, O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Grabowsky, Robert, French Maids, B. R.
Graham, Geo. W., Scenic, Providence, indef.
Graham & Lawrence, Keith's, Pawtucket.
Gray & Graham, 1553 Broadway, N. Y.
Grace, Lizzie, Miner's Americans, B. R.
Grannon, Ila, Box 2, Melrose Park, Pa.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros. ,C. R.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregory's Five, Alhambra, Paris.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.
Groet, Jack, Al. Marie Ideals, B. R.
Guertin, Louis, Metropolitan Hotel, Brockton.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Alfred, Rollickers, B. R.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hale & Harty, 319½ Indiana, Indianapolis.
Hale, Lillian, & Co., 27 Bijou, Winnipeg.
Hailey & McKinnon, Lady Birds, B. R.
Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 569 6th Ave., N. Minneapolis.
Hammond, Flossie, French Maids, B. R.
Hammond & Forrester, 101 W. 83, N. Y.
Hanlon & Lewis, 121 W. 116, N. Y.
Hannon, Billy, 720 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 40th, Brooklyn.
Hanvey, Clark & Prideau, Saratoga, Chicago.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Orpheum, Los Angeles.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Hartsell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harlowe, Beatrice, Moon Light Maids, B. R.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harris, Sam, Dreamland, Reading, O.
Harris, Hattie, 290 Sedgwick, Chicago.
Harrison, Minnie, Brigadier, B. R.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, Hathaway's Brockton.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, May 4, Orpheum, Salt Lake.
Hassan Ben Ali's Arabs, Haymarket, Chicago.
Hawkens, John, Marion, Marion, O.
Hayes & Carew, Bohemians, B. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 15 Audubon Ave., N. Y.
Hayman & Franklin, Middlesex, London, Eng.
Healey, Tim, Brigadiers, B. R.
Healy & Vance, 315 W. 106, N. Y.
Heath, Thos. Gainer, Hathaway's, New Bedford.
Hearn, Tom, Palace, London, Eng.
Hechi & Ardo, Ringling Bros., C. R.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Hefron, Tom, Bijou, Decatur, Ill.
Heim Children, Family, Butte.
Helston, Wally & Lottie, 1906 Columbia, Phila.
Healy & Elliott, 4925 Cypress, Pittsburg.
Henry & Francis, 45 W. 26, N. Y.
Henry, Harry F., 54 India, Brooklyn.
Henry, Roething, St. Charles Hotel, Chicago.
Henry & Young, 270 W. 39, N. Y.
Hepshaw, Harry A., Clark's Runaway Girls, B. R.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herron, Bertie, Orpheum, Denver.
Herrmann, Adelaide, Gilsey House, N. Y.
Hewlettes, The, Standard, Ft. Worth, indef.
Hewlettes, The, 806 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, 1553 Broadway, N. Y.
Heitzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Henman Trio, Dewey, N. Y.
Hiatt Family, Fern, New Castle, Ind.
Hibbert & Warren, Bennett's, Montreal.
Hickman, George, Pearl River, N. Y.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 262 Nelison, New Brunswick.
Hill, Cherry & Hill, 258 W. 34, N. Y.
Hild, Irene, 148 Morgan, Buffalo.
Hilliard, Robert, Cooke's, Rochester.
Hillman & Floyd, 213 W. 62, N. Y.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, 792 Bay 25, Bensonhurst.
International Entertainers, Four, Jolly Girls, B. R.
Inman, The Great, 312 W. 24, N. Y.
Italia, 356 Mass., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Ringling Bros., C. R.
Jackson, Harry & Kate, K. & P. 125th St., N. Y.
Jacobs & Sardel, 1240 Franklin, N. S. Pittsburg.
Jacobs & West, Sam Devere, B. R.
James, Byrne, Bijou, Flint, Mich., indef.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings, Arthur, 402 Manhattan, N. Y.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat. S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Jewette, Hayes & Lind, Amhurst, N. S.
Johnson, Chester, 323 3d Ave., N. Y.
Johnson, George, Ringling Bros., C. R.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnson, Mark, 5409 14th, Brooklyn.
Johnson, Musical, Apollo, Dusseldorf, Ger.
Johnson, Phil, Brigadiers, B. R.
Johnstone & Cooke, May 3, Bijou, Dubuque, Ia.
Jolson, Al., Majestic, Honston.
Jones & Sutton, May 4, Main, Peoria, Ill.
Jordon, Tom, Lady Birds, B. R.
Jorden Troupe, Ringling Bros., C. R.
Joyces, The, 24, Somerset, Boston.
Jules & Margon, Barlow Minstrels.

K

Kalinowski Bros., Trans-Atlantic, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.

"MANAGERS BEWARE"

MY ACT

"THE MARRIAGE FEE"

Written for me EXCLUSIVELY,

By CHARLES HORWITZ

is being "PIRATED"

Have played this act successfully for KEITH-PROCTOR, SULLIVAN-CONSIDINE and WESTERN VAUDEVILLE ASS'N, on which time I am at present (one year).

Am taking immediate proceedings to PROSECUTE PIRATE

HARRY FIRST

(Late starring in "Old Isaacs from the Bowery").

En route. Address care Western Vaudeville Ass'n, Majestic Theatre Bldg., Chicago.

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The Merry Widowers from the Old World

Playing Pastor's this week. Next week (April 27) Howard, Boston

Threatening Representative, ALF. T. WILTON

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VARIETY Prints No Route Not Received Direct

Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, Gaiety, Springfield, Ill.
Hobson & Macnichol, 76 3d Ave., N. Y.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hobelman, Martin, Harry Bryant's, B. R.
Hoch, Emil, & Co., Keith's, Phila.
Hodgin, Alberta, Ringling Bros., C. R.
Holdsworths, The, May 3, Park, St. Louis.
Holman Bros., Teatro Orsin, Circo Bello, Mexico.
Holman, Harry, Shannon's, Seattle.
Holmes & Hollison, 270 W. 39, N. Y.
Holloway, Art, G., Springfield, indef.
Holt, Alf., Moss-Stoll Tour, England, indef.
Honell, Ida, Orpheum, Lima, O.
Hope, Marjorie, 7813 Woodlawn, Chicago.
Hoover, Lillian, 211 E. 14, N. Y.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, Vogel's Minstrels.
Howard's Pony & Dogs, Bloomington, Ind.
Howard, Harry & Mae, Garrick, Norristown, Pa.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Esher, 881 N. Artisen, Chicago.
Honan & Kearney, Orientals, B. R.
Howard Bros., Bijou, Decatur, Ill.
Howard & Howard, Trent, Trenton.
Howard & St. Clair, Charing Cross Rd., London.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, Rents-Stanley, B. R.
Howard, Geo. F., 3456 Scranton Rd., Cleveland.
Howell & Webster, 1553 Broadway, N. Y.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Hoyt & McDonald, National Hotel, Chicago.
Hudson Bros., 1337 Maple, Canton, O.
Huehn, Musical, 1553 Broadway, N. Y.
Hughes, Florence, Harry Bryant's, B. R.
Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
Hnested, Sadie, Yankee Doodle Girls, B. R.
Huetterman, Miss, Barnum & Bailey, C. R.
Hughes Musical Trio, Grand, St. Louis.
Hunter & Duncan, 221 Downey, Indianapolis.
Hurleys, The, 185½ So. Orange, Newark.
Huston, Arthur, Pantages, Seattle, indef.
Hyde, Mr. & Mrs., Chemo Lake, Clifton, Me.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imhoff & Corinne, Empire, B. R.
Imperial Musical Trio, Orpheum, Canton, O.
Imperial Viennese Troupe, Barnum & Bailey, C. R.
Karland, Great, 806 W. Highland, Norfolk.
Karno, Fred, & Co., Poli's, Hartford.
Kealey, Doc, Ringling Bros., C. R.
Keane, Warren, Orpheum, Yonkers.
Keatons, Three, 229 W. 38, N. Y.
Keegan & Mack, 1553 Broadway, N. Y.
Keely Bros., Shea's, Toronto.
Keife, Zena, 506 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Keene & Adams, Poli's, Springfield.
Keene, Mattie & Co., 10 W. 132, N. Y.
Kelly & Kent, Columbia, Cincinnati.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Palace, London, Eng., indef.
Kelly & Ashby, Palace, Sunderland, Eng.
Keogh & Francis, Orpheum, Kansas City.
Keller, Major, Poli's, Waterbury, indef.
Kennedy Bros. & Mac, 82 Second, Dover, N. H.
Kennedy & Wilkens, 1553 Broadway, N. Y.
Keno & D'Arville, Colmbia, Cincinnati.
Keno, Welsh & Melrose, Grand, Indianapolis.
Kerslake, Lil, Ringling Bros., C. R.
Kherns, Arthur H., Revere House, Chicago.
Klein, Geo., Empire Show, B. R.
Klein, Ott Bros. & Nicholson, 253 W. 34, N. Y.
Kilen & Clifton, 202 W. 39, New York.
Kichl & Haghl, Ringling Bros., C. R.
Kimball & Donovan, 113 Northampton, Boston.
Kingsburys, The, 1553 Broadway, N. Y.
King & Donglas, Hasbrouck Heights, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 348 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiralfo, Gus, 1710 Third, Evansville.
Kirschhorns, 207 So. 13, Omaha.
Knight, Francis, 225 W. 45, N. Y.
Knight & Sawtelle, Keith's, Phila.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., Moon Light Maids.
Kokin, Mignonette, Majestic, Des Moines.
Kokin, Prince, Chase's, Washington.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Carmen Sisters, Pantages', Seattle.
Koppe, S., 215 E. 86, N. Y.
Kraft, Gus, Barnum & Bailey, C. R.
Kratons, The, Shea's, Buffalo.
Krause, Emma, Brigadiers, B. R.
Kretore, Family, Butte.
Kurtis-Busse, 6 W. 8, Erie, Pa.

JULIAN ROSE

"LEVINSKY AT THE WEDDING"

INSTANTANEOUS SUCCESS IN LONDON

America's Foremost Delienator of Hebrew Eccentricities

READ THESE UNSOLICITED CRITICISMS:—

"PALL MALL GAZETTE."

The altogether excellent programmes which the management at the Coliseum are providing are drawing crowded houses at both performances daily.

This week the principal attraction is the first appearance of Julian Rose, a well-known American artiste, who has come over to establish a reputation on the London boards. He was not three minutes on the stage yesterday before his success was assured. The way he told the story of "Levinsky at the Wedding" evoked roars of laughter. It was the funniest thing of the kind that has been done in the metropolis for a very long time. Londoners should not miss the opportunity of seeing him.

"MORNING POST."

"Our Hebrew Friend," Mr. Julian Rose, who has made a great reputation in America, has this week been appearing for the first time in London. He came over here on a holiday, but has been induced to appear at the London Coliseum, and may later be seen at the London Pavilion and elsewhere. His present sketch is a monologue called "Levinski at the Wedding." A rather squat, little, middle-class, middle-aged Jew enters. He is clad in a light grey frock coat and trousers, and his waistcoat is not in the least "loud." He has none of the tricks of the comedian, and seems to be making his way to the middle of the stage for the purpose of giving out some announcement. When he gets there he stands almost stock-still and tells absurd stories, most of them in connection with a Hebrew wedding which he has attended. His accent is not exaggerated, and he uses many wrong, some of them most amusingly wrong, words. He has no gesture save for a little cock of the head when Levinski thinks himself more than usually acute. And he keeps the audience—and last night's audience filled the large house in every part—in roars of laughter. Nothing so real, so bald, and so convincing has been done for years. As a piece of impersonation his performance is marvellous. The monologue is not very brilliantly written, and worked off by any ordinary comedian it might very well weary. One's enjoyment of some of the jokes has little to do with their intrinsic merit, but comes either of Levinski's unconsciousness of their existence or of his unwarrantable satisfaction with them. Having said all he has to say about the wedding, Mr. Rose toddles off the stage just as naturally as he came on to it. Reappearing, he gives an imitation of Mr. Harry Lauder. A good imitation it is not—probably it is not meant to be—but it is none the less screamingly funny. Last night Mr. Rose wound up with a short speech, in which he thanked the audience for its splendid performance, and dwelt on the influence the attitude of the audience has on the artist. Mr. Rose is bound to be a favourite wherever he goes.

"SUSSEX DAILY NEWS."

Brighton Hippodrome.

One of the principal members of this week's company at the Brighton Hippodrome is Julian Rose, a clever character comedian from America. This is his first visit to Brighton; indeed, he has only been in England a few weeks; but, judging from his success at the second performance yesterday evening, it will not be his last. He has an apparently inexhaustible fund of good stories, and his artistic manner of telling them kept his audience rippling with laughter. His specialty is impersonation of Hebrew character, and this he does without the introduction of a single note of vulgarity. In a chat with a "Sussex Daily News" representative, Mr. Rose referred to the marked cordiality of his welcome in London, and said that engagements he has already entered into will necessitate a long stay in this country.

"LONDON MUSIC HALL."

Mr. Julian Rose's stories are not invariably new, neither are they characteristically Jewish; but with these remarks criticism ends. The newcomer to the London Coliseum on Monday night achieved a phenomenal success. He was recalled again and again, having already exceeded the time limit so rigorously imposed in the Stoll halls. Mr. Rose has a perfect genius for impersonation. He is made up as a well-to-do Jew of German or Polish extraction—rather bald, a big, patchy beard. He wears an ample frock coat of grey, a white waistcoat, baggy trousers. He shambles along slowly, rubbing his hands, looking furtively around, and then he bursts into curious confidences, speaking rapidly with the accent of his kind. It is a familiar type of Jew, reproduced in voice, manner, and sentiment with wondrous skill. If the material of Mr. Rose's act were as good as his manipulation thereof, nothing on our stage could compare with him. If Mr. William Morris, the well-known American agent, whom, we understand, we have to thank for Mr. Rose, have any other clients like him, let them be quickly shipped. Mr. Rose's act is as uncommon as it is entertaining.

"LLOYD'S NEWSPAPER."

America has sent us another droll comedian in the person of Mr. Julian Rose, whose effects are so quaint that even the vast auditorium of the Coliseum could not dwarf him. People on Monday roared with laughter over his funny description of a bridal ceremony in "Levinsky at a Wedding." He followed this with a burlesque of Mr. Harry Lauder, which also took well, and was altogether a remarkable turn in an entertainment of great variety.

"WEEKLY DISPATCH."

Mr. Julian Rose, an American newcomer to the Coliseum, gives a curiously life-like impersonation of a prosperous German Jew. He proceeds to patter in an amusing fashion, but his material is not particularly new, or especially Hebrew in character. It is very amusing, all the same, and Mr. Rose must be allowed to have made the hit of the programme.

"THE STAGE."

London Variety Stage.

The London Coliseum.

Mr. Julian Rose, who is making his first appearance in London here, opened on Monday, and made an instantaneous success. Reaching us via America, where he enjoys a high reputation as a monologist, Mr. Rose impresses us as being almost if not the finest raconteur on the finest stage. He assumes the dress and make-up of a Hebrew in middle-class life, and, walking leisurely down to the footlights, he drops into a little chat of some twenty minutes, the said chat being chiefly concerned with a recital of the doings at "Levinsky's Wedding." The house tittered at the start, but it roared with laughter and applauded vigorously before the speaker had proceeded far. The witticisms and imitations of the English language, as presented by Mr. Rose, would bring smiles to the visage of a sphinx. Mr. Rose should linger long "on this side" to save our doctors' bills, for his turn is a genuine tonic.

"DAILY CHRONICLE."

By a coincidence, the principal novelties introduced into the entertainment of two of the leading variety theatres yesterday were provided by American "stars," neither of whom had previously appeared in London.

At the Coliseum, in the afternoon, Mr. Julian Rose, a very quaint comedian, scored a great hit in both recitation and song. Rarely has one heard so much laughter in this establishment as was aroused yesterday by this clever vaudeville artist. His first effort was a diverting monologue, "Levinsky at a Wedding," an amusing description of the company at a breakfast given in honour of a bride and bridegroom. Later he burlesqued some of Mr. Harry Lauder's songs in genuinely funny style. Mr. Rose was most enthusiastically cheered at the close, for he proved himself a valuable feature of the excellent entertainment at Mr. Stoll's popular house.

"THE REFEREE."

Mr. Julian Rose, "American Hebrew Character Impersonator," made his first appearance in London at the Coliseum on Monday, and kept the audience interested and amused for some twenty minutes, during which he chatted—I use the word advisedly—mainly concerning the doings at "Levinsky's Wedding." Of late we have seen in the London halls quite a number of Hebrew character comedians of both sexes, and Mr. Rose is among the best of the bunch.

"SUNDAY CHRONICLE."

In respect of "character study," at any rate, the American actor is miles ahead of his English comrade.

Mr. Julian Rose, who opened at the London Coliseum on Monday, has scrupulously Anglicised his stories, and so robbed them of their ultra-Hebrew savour. But so far as the impersonation goes, it is about as fine a type of a Hebrew of the prosperous alien type as I have ever seen. Mr. Rose, by the way, is a brother of Mr. Henry Lee, the well-known delineator of celebrities; and of Mr. William Lee, who runs sketches on the music-hall stage.

"SUNDAY TIMES."

At the Coliseum last week Mr. Julian Rose, a Hebrew impersonator hailing from the States, made a great hit with a highly amusing monologue, "Levinsky at the Wedding." It is a distinctly clever character study, and his quaint method and humorous "malapropisms" created any amount of laughter.

"THE UMPIRE."

Another new American comedian in Julian Rose put in an appearance at the Empire, Liverpool, last week, and, in consequence of his pronounced success, commences an engagement at the London Coliseum to-morrow night. He is a disciple of the art of the monologue, and is, I understand, a big favourite in New York, of which he is a native. Rose is known as "Our Hebrew Friend," and in the course of "Levinsky at the Wedding" he reels off some clever and exceptionally amusing patter.

"MORNING LEADER."

A Coliseum Monologue.

The variety stage owes much of its present-day novelty to the development of story-telling at the halls; and English managers are indebted to America for most of the artists who have distinguished themselves in this kind of "turn." Mr. Julian Rose, a new entertainer at the Coliseum this week, has made a fine art of story-telling on the stage. He is a clever character comedian, and it is easy to understand the vogue which he secured in America for his study of "Levinsky at the Wedding." In this kind of character-part he is inimitable.

"NEWS OF THE WORLD."

Julian Rose, the other artiste, gives at the Coliseum a humorous Hebrew monologue, "Levinski at the Wedding," which he rolls off in a thin vibrant voice at a rate which is positively staggering. The pity is, however, that he overdoes it, for frequently during the monologue he was indistinctly heard, and people were continually inquiring of their neighbours, "What did he say? I missed that." Julian Rose, like Gleudower, is "not in the roll of common men," and one need not be surprised if he repeats in this country the successes scored by him in the States. He appears on the stage made up as a typical Hebrew, with the conventional nose and the deep, inscrutable eyes, and wearing an ill-fitting grey frock coat. Those who had expected a burlesque of a Jewish wedding were probably disappointed, for, except in one or two minor details, the wedding described might have been a Gentile one.

Nor are all the incidents introduced by the artiste absolutely pertinent to the wedding. He tells us, for instance, of his unfortunate experience with hair restorers, of which he drank three bottles without the slightest effect, and of the watch guaranteed for twenty years—at a shilling a week. But if he goes wide afield for his effects, he gets there, and it is a long time since there was such spontaneous gusts of laughter at the Coliseum as during our Hebrew friend's monologue. His sense of humour is of the most cosmopolitan type. In fine, Julian Rose brought with him a refreshing air of novelty, and he had cause to be gratified with the cordiality of his reception. Not the least clever part of his turn was his burlesque of Harry Lauder.

"MANCHESTER DISPATCH."

A New Bloom from America.

At Liverpool Empire last week Julian Rose, a newly-arrived American monologuist, made a conspicuous success. "Monologuing" is only a later development with him, as he was a melodramatic "star" in the "legit." before he stepped into a New York clothes store one fine day, saw an oleaginous Hebrew "dodging around," and "fixed him" as a type worth reproducing. Horace Cole, the Empire manager, told me that he could not remember any comedian, either known or unknown, who had created so much merriment.

"LIVERPOOL THEATRICAL NEWS."

Humorists have been many, both on this side of the Atlantic and on the other, but it has not been our privilege to listen to a cleverer, funnier, or more resourceful one than Mr. Julian Rose, the newest importation from the States. All Liverpool has laughed this week at his funny stories and his inimitable description of a Jewish wedding.

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ALICE LLOYD

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Press unanimous in its praise — The talk of the city. — A BOX OFFICE HIT

A FEW GLEANINGS FROM THE PRESS

BOSTON "HERALD": "The chief item is Alice Lloyd, and she is worthy of all favor. Many will attempt to compare her with her sister. She can bear such comparison with no detriment to herself. She has a more charming stage presence, and is especially dainty and winsome, which quickly arouses enthusiasm."

BOSTON "TRAVELLER": "The name of Alice Lloyd is a valuable asset in vaudeville, judging from the cordial reception which she received yesterday. She is billed as the daintiest and cleverest member of a clever family, and there is no doubt about it, as she is the cleverer entertainer as well as a good singer."

BOSTON "AMERICAN": "Alice Lloyd, the English comedienne, is an event. She is the best ever seen here."

BOSTON "JOURNAL": "Alice, the latest of the Lloyds, made merry to the extent of several songs last night, and before she had been warbling five minutes it became evident that she can have Boston if she wants it."

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La Blanc, Bertrane, Grand, Sacramento, indef.
La Centra & La Rue, 532 E. 18, N. Y.
La Delles, Four, Bijou, Lansing, Mich.
La Nole Bros., 212 E. 14, N. Y.
Lafleur & Dogs, 57 Hanover, Providence.
Lallivette & Co., 408 Fairmont, Meadville, Pa.
La Mar, Sadie, Rollickers, B. R.
Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Lampe Bros., Villa Raso, Absecon, N. J.
Larex, Joseph, Barnum & Bailey, C. R.
Larkins & Burns, G. O. H., Nashville.
Latona, Frank, Palace, Hull, Eng.
Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Gusta, 24, Harmon, L. I.
La Raab & Scottie, 333 Locust, Johnstown, Pa.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Rague Sisters, Barnum & Bailey, C. R.
Latoy Bros., Jolly Grass Widows, B. R.
Lane Trio, Vogal's Minstrels.
La Van & La Valette, Majestic, Pittsburg, indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
La Veen, Cross & Co., Bijou, Duluth.
La Velle & Grant, 226 E. 14, N. Y.
La Vine Cimarin Trio, G. O. H., Pittsburg.
Lavette & Doyle, 840 N. 2, Hamilton, O.
Lakola, Harry H., Box 76, San Fernando, Cal.
Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 5th Ave., Milwaukee.
Laughing Blanco, Brigadiers, B. R.
Lawrence, Pete, Al. Reeves' Big Show, B. R.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Lee, James P., Empire, San Francisco, indef.
Lee, Madilion, French Maids, B. R.
Lee Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Dent, Champagne Girls, B. R.
Le Hirt, Mons, 326 Clifford, Rochester.
Leamy Ladies, Barnum & Bailey, C. R.
Leigh, Andrew, Lady Birds, B. R.
Leigh, Lisle & Co., 208 Am. Bank Bldg., Seattle.
Leightons, Three, Orpheum, Oakland.
Leightons, Three, Barnum & Bailey, C. R.
Leoni & Leoni, 10 E. 7th, Cincinnati.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Grace, St. Paul Hotel, N. Y.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonard, Chas. F., Majestic, Phila.
Leonore & St. Claire, 4948 Easton, St. Louis.
Leonard & Drake, 1899 Park Pl., Brooklyn.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Les Bastiens, Ringling Bros., C. R.
Les Carrays, 19 Perry, Pittsburg.
Les Jaroles, Barnum & Bailey, C. R.
Leslie, Bert, & Co., Proctor's, Newark.
Leslie & Pattee, Edisonia, Charleston, S. C.
Lester, Bill, Brigadiers, B. R.
Lester & Moore, Brigadiers, B. R.
Lester, Will, 281 John R., Detroit.
Levy, Bert, Lyric, Sioux City.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Leyden, Margaret, 3647 Vernen, Chicago.
Levan, Miss H., Barnum & Bailey, C. R.
Leville & Sinclair, 69 Osborne, Newark.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis, Phil., 121 W. 116, N. Y.
Lewis & Thompson, Merry Maidens, B. R.
Le Fevre — St. John, 206 American Bldg., Seattle.
Le Witt & Ashmore, May 4, Grand, Nashville.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calijni, Fay Foster, B. R.
Lincoln, Bill, Ringling Bros., C. R.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Livingstone, Three, Ringling Bros., C. R.
Llewellyn & Walters, Lyric, E. Liverpool, O.
Lingerman, Samuel & Lucy, 705 N. 5, Phila.
Lloyd, Herbert, 28 Wellington, Strand, London.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, 100 W. 86, N. Y.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Bijou, Winnipeg.
Louise and Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowanda, A. G., Barnum & Bailey, C. R.
Lowe, Musical, 233 3d Ave., N. Y.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucas, Jimmie, Keeney's Brooklyn.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Orpheum, Yonkers.
Lucier, Marguerite, Quincy Adams Sawyer Co
Luciers, Four, Onset, Mass.
Lucy & Lucier, Poli's, Worcester.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Luis King," 14 Marlborough Rd., London, Eng.
Luts Bros., 18 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris., Empire, Los Angeles, indef.
Lyons & Cullum, 217 W. 10, N. Y.
Lyres, Three, May 4, Lyric, Alton, Ill.

M

Mack, Wilbur, G. O. H., Indianapolis.
Macarte Sisters, May 4, Orpheum, Salt Lake.
Mack, Billy, 208 Third, N. Y.
Macks, Two, 245 N. 59, Phila.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Fadyen & Mac Fadyen, 313 So. 5th, B'klyn.
Mack, James, Wesley, Rose Sydell, B. R.
Maddern, Joseph, 139 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
MacDonangh, Ethel, 68 W. 107, N. Y.
Mahr, Agnes, Orpheum, San Francisco.
Ma Dell & Corbley, 116 Howard, Buffalo.
"Madie" 408 W. 51, N. Y.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manning & Wise, 355 Bedford, Brooklyn.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 305 W. 127, N. Y.
Manning & Birdsong, Grand, Knoxville.
Mantell's Marionettes, 3413 Colby, Everett, Wash.
Mardo Trio, Ringling Bros', C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Mario Trio, Washington Society Girls, B. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marlowe, Pinnkett & Co., 27 Gaylord, Dorchester.
Marnello Mornits Troupe, Ringling Bros., C. R.
Marno Trio, touring Enrope.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Marshall & King, Rentz-Santley, B. R.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martines & Martines, Keith's, Phila.
Martin & Crouch, Family, Great Falls, Mont.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Marrder, Lena, Barnum & Bailey, C. R.
Mary & Petroff, Barnnm & Bailey, C. R.
Mason, Art, Brigadiers, B. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, Sheedy's, Fall River.
Mason & Keeler, Poli's, Waterbury.
Masons, Four, Lyric, Alton, Ill.
Mason & Shannon, May 4, Columbia, Cincinnati.
Masqueria Sisters, Three, Theato, Montgomery.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Horman, Okla.
Mayer, Robert, Moon Light Maids.
Mayne, Elisabeth, Harry Bryant's, B. R.
McAvoy, Harry, Thoroughbreds, B. R.
McAvoy & Hartley, Orpheum, Lima, O.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Richmond Hotel, Chicago.
McCann, Geraldine, & Co., Orpheum, Norfolk.
McCarthy, Myles, Green Room Club, N. Y.
McCarvers, The, 2333 Dearborn, Chicago.
McConnell & Simpson, Majestic, Houston.
McCoy, Nellie, 557 W. 124, N. Y.
McCree Davenport Troupe, Hagenbeck-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
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McFarland, Frank, 311 W. 142, N. Y.

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(*Continued from page* 16.)

musical instruments during a fifteen-minute turn, jumping from one to the other, similar to Vasco, "The Mad Musician," and using each for only a bar or two of music. Such a scheme robs the offering of all pretension to musical excellence, and makes its bid on a freak performance. There is nothing particularly impressive in one's ability to play so many instruments indifferently well. If Von Dell gave more time to each number and developed its real harmony, his specialty would exert the appeal that always goes to a musical offering of quality. Von Dell displays real ability and training as a violinist and 'cellist, and the audience would gladly have heard more of these solos. On several of the brasses, however, he was apparently ill at ease and uncertain. Florence Craig has a subordinate position in the act, offering a bit of a song and a dance. A trifling introduction serves to bring the specialty on rather neatly.

The "Three Gotham Comedy Girls" did nicely with a singing and comedy offering. The trio appear in a pretty white frock, each changing once. Two have comedy makeups as "Sis Hopkins" and blackface character. The third member changes to a pretty black spangled gown. The girls pass fairly on their singing, and the buffoonery of the two comedy members is a good deal more effective than is usually found in organizations of this sort.

The Zarrow Trio closed the show in their very well constructed comedy bicycle turn. *Rush.*

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McMahon's Melon Girls, Keith's Columbus, O.
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Meers Sisters, Barnum & Bailey, C. R.
Metzettles, Ten, Barnum & Bailey, C. R.
Mexano Troupe, Campbell Bros., C. R.
Miaco, Al., Ringling Bros., C. R.
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Mills, Wm., 20th Century Maids, B. R.
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Millard Bros., Crackerjacks, B. R.
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Miller, John, Ringling Bros., C. R.
Millership Sisters, Watson's, B. R.
Miller, Elisabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Miller Sisters, Gay Morning Glories, B. R.
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Montray, 814 Western Ave., Allegheny, Pa.
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Mooney & Holbein, Norwich, Eng.
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Morris & Morton, Dainty Duchess, B. R.
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Morre, Helen J., Night Owls, B. R.
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Morton, James J., 147 W. 45, N. Y.
Morton & Elliott, Moss & Stoll Tour, indef.
Morton, Ed., Rollickers, B. R.
Muller, Chum & Muller, Majestic, Chicago.
Mullen & Corelli, Mary Anderson, Louisville.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort. M., Frankfort, Ind.
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Murphy & Palmer, 309 3d Ave., N. Y.
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Murray, Elizabeth, M., Orpheum, Kansas City.
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Murray, Wm. W., 223 E. 14, N. Y.
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Murtha, Lillian, 211 E. 10, N. Y.
Musketeer Quartette, Toronto, Can.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, 138 Wickliffe, Newark.
Narelle, Marie, Christ Church, New Zealand.
Natus, Julie, Tiger Lilies, B. R.
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North, Bobby, 45 W. 116, N. Y.
Nossea, Six, K. & P. 125th St., N. Y.
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Nugent, J. C., The Oaks, Canal Dover, O.
Nugent & Miller, May 4, Proctor's, Troy.

O

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Odell & Kinley, 3408 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
Olivers, Three, Varieties, Terre Haute.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
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Omiaw, Gns, Palace, Tunbridge Wells, Eng.
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Orth & Fern, Orpheum, Oakland.
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P

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Prampin Trio, 347 W. 40, N. Y.
Price, John R., & Co., 211 E. 14, N. Y.
Prices, The Jolly, 141 W. 47, Chicago.
Primrose, Fred., 376 Wallabout, Brooklyn.
Pritzkow, Louis, Century Girls, B. R.
Prosit Trio, Ringling Bros., C. R.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Gen. Del., Chicago.
Pucks, Two, Orpheum, Salt Lake.
Pudgie & Emmett, 404 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.
Pullman Porter Maids, Keeney's Brooklyn.

Q

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Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Alhambra, Paris.
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Raleigh & Harrington, 238 Winter, Hagerstown.
Ralston & Son, Box 641, Patchogue, L. I., N. Y.
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Rastus & Banks, Empire, Middlesboro, Eng.
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Reded & Hadley, World Beaters, B. R.
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Reed & St. John, Crescent, Champaign, Ill.
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Redford & Winchester, Poli's, New Haven.
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Reid, Lillian, & Co., 272 E. 85, Chicago.
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Romaine, Anna, Lid Lifters, B. R.
Romanhoffs, The, 133 17th, Wheeling, W. Va.
Ronaldos, The, Garrick, Burlington, Ia.
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Ross & Lewis, Empire, Stockport, Eng.
Ross & Vack, Family, Lancaster, Pa.
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Rosso & Simms, Bowery Burlesquers, B. R.
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Ryan & White, 504 E. 163, N. Y.
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S

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Salmo, Juno, Empire, Paterson.
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Sanford & Darlington, 2422 So. Adler, Phila.
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Semon Trio, Revere House, Chicago.
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Sharocks, The, 240 Gain, Montreal.
Shaw & Shaw, Empire, New Glasgow, N. S.
Shaws, Aerial, Ringling Bros., C. R.
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Sherman & Fuller, 863 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
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Shoer, Willie, 226 E. 39, N. Y.
Short & Edwards, Bijou, La Crosse, Wis.
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Sie Hasan Ben Ali, Luna Villa, Coney Island.
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Sidman, Sam, 6111 Quincy, Cleveland.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver, Mr. & Mrs., Star, Wellsville, N. Y.
Silver Stars, 51 Hanover, Boston.
Simpsons, Musical, 204 E. 52, N. Y.
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Sinesy's Dogs & Cats, 101 W. 40, N. Y.
Smirl & Kessner, 229 W. 38, N. Y.
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Smedley & Arthur Co., 231 W. 38, N. Y.
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Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
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Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
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Stanley, Mr. & Mrs. Lew, Pastor's, N. Y.
Stanley, Minna, City Sports, B. R.
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Starr, Carrie, Brigadiers, B. R.
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Sterns, Al., 131 W. 26, N. Y., care of Ward.
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Stewarts, Musical, Bohemians, B. R.
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Stewart, Harry, Rose Sydell, B. R.
Stephens, Harry, 27, Shea's, Buffalo.
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Sylvan & O'Neal, World Beaters, B. R.
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Symphonia Musical Trio, 26 N. Jefferson, Dayton.

T

Talcots, The, Casino, Grafton, W. Va.
Tanean, 10 Central, Brooklyn.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
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Teggo & Daniel, 2148 No. Robey, Chicago.
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Tiddlewinks & Dugan, 508 Hudson, N. Y.
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Tierney & Odell, Bijou, Superior, Wis.
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Tom Jack Trio, Columbia, Cincinnati.
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Trainor & Dale, Hathaway's, New Bedford.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
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Trocadero Quartet, Dixieland, Jacksonville, Fla.
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Tully, May, Trent, Trenton.
Turner, Bert, Yale, Kansas City.
Turnour, Jules, Ringling Bros., C. R.
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Tyce, Lillian, Colonial, Lawrence, Mass.
Tyroleans, Fourteen, Pantages', Spokane.

U

Ullrich, Frits, 206 W. 44, N. Y.
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Usher, Claude & Fannie, Keith's, Boston.

V

Vagges, The 4, Green, Auburn, N. Y.
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Valmore, Mildred, Toreadors, B. R.
Van Eppes, Jack, 15 W. 64, N. Y.
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Van, Gofre & Cotreiy, Spava, Ill.
Van Lee, James, Yankee Doodle Girls, B. R.
Vau, Miss M., Ringling Bros., C. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartette, Moonlight Maids, B. R.
Vesta, Nettie, Bennett's Ottawa.
Veda & Quintarow, Globe Hotel, Bellaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpottie Trio, 451 Breboeuf, Montreal.
Verna Belle, 335 Beaum, Somerville, Mass.
Viola & Bro., Family, Mahanoy City, Pa.
Voelker, Mr. & Mrs., G. O. H., Pittsburg.
Von Dell, Harry, 1553 B'way., N. Y
Vynos, The, 366 W. 31, N. Y.

W

Wahlund, Tekela Trio, 205 W. 22, N. Y.
Waldorf & Mendez, 110 Green, Albany.
Walton, Irving R., Irwin's Majestics, B. R.
Waller & Magill, 102 7th Ave., N. Y.
Walters, Harry, May 4, Nashville, Tenn.
Walker, Nella, G. O. H., Indianapolis.
Walsh, George, Toreadors, B. R.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walton, Miss E., Bijou, Duluth.
Ward & Sheppell, Trocadero, B. R.
Ward, Billy, Myrtle Ave., Brooklyn.
Warda, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Walton, Fred, & Co., American, St. Louis.
Walton, Bert and Lottie, Grand, Butte.
Ward, Klare & Co., Hathaway's, New Bedford.
Watson Sisters, Irwin's Big Show, B. R.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Reilly & Woods, B. R.
Waters, James R., Vanity Fair, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Bennett's, Hamilton.
Watson, Joe, K., Rollickers, B. R.
Watsons, Sammy, Cook's, Rochester.
Webb, Harry L., Beatrice, Neb.
Webb, John L., Brigadiers, B. R.
Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Webster & Carlton, 522 W. 23, N. Y.
Weed, Roy, 434 Lincoln, Chicago.
Welch, Geo., Poli's, Hartford.
Welch, Jas., & Co., 248 Fulton, Buffalo.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's B. R.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Werden & Taylor, Maryland, Baltimore.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
Wesley & White, Smith Ave., Corona, L. I.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Sam, 16 E. 111, N. Y.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheelers, The, 1553 Broadway, N. Y.
Wheeler, Bert, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1520 Glenwood, Phila.
White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
Whitman, Frank, 133 Greenwich, Reading.
White, Tom, Lady Birds, B. R.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Wiggans, Joe, Imperials, B. R.
Willard & Bond, Dominion, Winnipeg.
Wilbur, Caryl, Hippodrome, Portsmouth, Eng.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams Duo, Empire, Sherman, Tex.
Williams & Force, Hippodrome, Lexington, Ky.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids.
Williams & Weston, 208 State, Chicago.
Wills & Hassan, Colonial, N. Y.
Wilson & Doyle, Majestic, Birmingham.
Wilson, Tony, Heloise & Armoros Sisters, 1 Primrd., Brixton, London, S. E., Eng.
Wilson, Alf, & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lottie, Bijou, Iowa City, Ia.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wilton, Belle, Vanity Fair, B. R.
Winchcrman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 224 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 39th St., Pittsburg.
Wixon & Eaton, Strolling Players Co.
Wood Bros., Buckingham, Louisville.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Wolford & Stevens, Dreamland, Columbus, Ga.
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SPECIAL NOTICE. FRIDAY EVENING, MAY, 8th, 1908

50 ANNIVERSARY CELEBRATION 50

MONSTER CONCERT AND VAUDEVILLE PERFORMANCE.

2 GRAND ORCHESTRAS 2

THE METROPOLITAN OPERA HOUSE MILITARY BAND. THE ELITE LADY ORCHESTRA.

100 MUSICIANS 100

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25 VAUDEVILLE STAR ACTS 25

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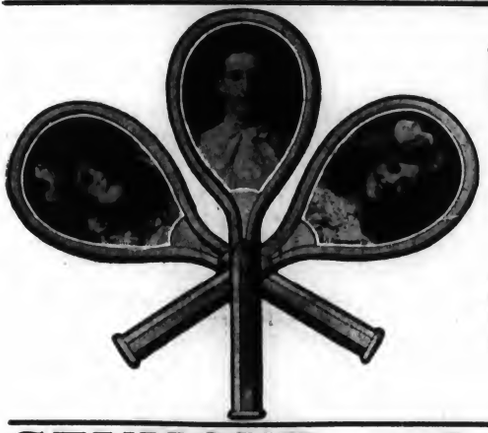

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That he is glad to-day's the day for the opening of the "MERRY-GO-ROUND" and incidentally the opening of GUS' EDWARDS' MUSIC HALL. The stage novelties, which he has created, are all protected, so kidnappers take notice and once more keep away from Gus Edwards' School House. The numbers he predicts that should catch on to-night are: "When the Music Starts to Play," "I Met Her at the Metropole," and "Have You Seen My Loole," but you never can tell. These songs are all published by the House Melodious, Gus Edwards' Music Publishing Company, 1512 Broadway, New York City.

P. S.—The "Blonde Typewriters" with ARTHUR CONRAD have certainly caught on in the West.

More P. S.—It will soon be "School Days" in three acts with HERBERT TIMBERG, surrounded by forty kids. Oh, you kido!

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World & Kingston, Proctor's, Albany.
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Worthley, Minthorne, 125 Lexington, N. Y.
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Wright, Bertha, Brigadiers, B. R.
Wulff, Edward, Barnum & Bailey, C. R.
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Wurnell, Arnold B., 617 McDonough, Sandusky, O.
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Y

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Yamamato Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Yeoman, George, G. O. H., St. Louis.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtsehey, Prince, Barnum & Bailey, C. R.

Z

Zamloch & Co., 493 6th, New York.
Zanzigs, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, N. Y.
Zazeli & Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., May 4, Leavenworth, Kas.
Zemo, Zemo Troupe, May 4, Paducah, Ky.
Zeno, Bob, 609 N. Wood, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmer, John, Empire, San Francisco, indef.
Zobedl, Fred., Hathaway's, New Bedford.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Barnold, Chas., Shea's, Toronto.
Booth & Crain, Pastor's, New York.
Brown Bros. and Doc Kealey, Chute's, 'Frisco.
Clarence Sisters, Armory, Binghamton.
Colonial Septette, Trent, Trenton.
Cunningham, Bob and Daisy, Gem, Conneat, O.
Fairchild, Violet, Unique, Winnipeg.
Goldsmith & Hoppe, Colonial, Norfolk.
Great Eastern Quartette, Hathaway's, New Bedford.
International Musical Trio, Palace, Boston.
Kramer, Joe, Armory, Binghamton.
La Toska, Phil, Staub's, Knoxville.
Le Ander's, Keeney's, Brooklyn.
Leonard & Loule, Keeney's, New Britain.
Madden, Fitzpatrick Co., K. & P. 5th Ave., N. Y.
Miller, Jack, Star, Homestead, Pa.
Morgan & McGarry, Henderson's, Coney Island.
Morton, Phil, Lyceum, Meadville, Pa.
Niblo & Spencer, Auditorium, Lynn.
Owens, Billy & May, Wonderland, Bluefield, W. Va.
Paradise Alley, Hippodrome, Cleveland.
Renzetta & La Rue, Auditorium, York, Pa.
Six Girls & Teddy Bear, Proctor's, Utica.
Spiller's Musical Five, Proctor's, Albany.
Tanean, Felix & Claxton, 331 E. 93, N. Y.
Verne & Verne, Empire, Colorado Springs.
Wagner & Gray, Crescent, La Fayette, La.
Wood, Francis, Shubert, Chattnooga.
Zech & Zech, Wheeler's, C. R.
Allen, A. D. & Co., May 4, Orpheum, Easton, Pa.
Bowers, Walters & Crooker, Hammerstein's, N. Y.
Burton & Vass, Castle, Bloomington, Ill.
Byrne-Golson Players, Star, Chicago.
Caldera, A. K., 125 Washington St., Hoboken.
Chameroys, The, O. H., S. Norwalk, Conn.
Devlin & Ellwood, May 3, Orpheum, Omaha.
Gale, Franklin & Co., Washington, Spokane.
Hays, Ed. C., Star, Muncie.
Hedge, John, & Ponles, 3456 State, Chicago.
May, Ethel, Grand, Wilkes-Barre, Pa.
O'Neill & Mack, Lyric, Greenburg, Pa.
Seymour Sisters, 1940 Nicholas, Phila.
Stafford & Stone, Hathaway's, Lowell.
Strickland, E. C., Bijou, Battle Creek.
Wurnell, Arnold B., Savannah, Savannah.

BURLESQUE ROUTES

WEEK APRIL 27.

When not otherwise indicated, "L. O." after show indicates it is laying off.
Americaus, Buckingham, Louisville.
Bachelor Club, Gayety, Baltimore.
Behman Show, 27-29, Empire, Albany; 30-2, Empire, Holyoke.
Blue Ribbons, L. O.
Bon Tons, Murray Hill, N. Y.
Boston Belles, L. O.; 3, Majestic, Kansas City.
Bohemians, Standard, St. Louis.
Bowery Burlesquers, Empire, Toledo.
Brigadiers, Monumental, Baltimore.
Broadway Gaiety Girls, Dewey, Minneapolis.
Bryant's, Harry, Star and Garter, Chicago.
California Girls, Shubert, Newark.
Casino Girls, Star, Brooklyn.
Century Girls, Star, Toronto.
Champagne Girls, 27-29, Indianapolis; 30-2, Terre Haute.
City Sports, Euson's, Chicago.
Cherry Blossoms, Century, Kansas City.
Colonial Belles, Bijou, Philadelphia.
Cracker Jacks, Garden, Buffalo.
Cosey Corner Girls, Columbia, Boston.
Dainty Duchess, Gayety, Milwaukee.
Dreamlands, 27-29, Terre Haute; 30-2, Indianapolis.
Empire Show, 27-29, Wilkes-Barre; 30-2, L. O.
Fay Foster, Star, St. Paul.
Girl from Happyland, Gayety, Pittsburg.
Golden Crook, L. O.; 3, Gayety, Philadelphia.
High Jinks, Folly, Chicago.
High School Girls, Empire, Chicago.
Ideals, Star, Milwaukee.
Imperials, Imperial, Providence.
Irwin's Big Show, Gayety, Toronto.
Jersey Lilies, L. O.
Jolly Grass Widows, Met. O. H., Duluth.
Jolly Girls, L. O.; 3-5, Gayety, Albany; 6-8, Lyceum, Troy.
Kentucky Belles, Gotham, New York.
Knickerbockers, 27-29, Gilmore, Springfield; 31, Empire, Albany.
Lady Birds, Lafayette, Buffalo.
Majestics, Empire, Cleveland.
Mardi Gras Beauties, Standard, Cincinnati.
Masqueraders, Lyceum, Boston.
Merry Maidens, 27-29, Evansville; 31, L. O.; 3, Folly, Chicago.
Miss New York, Jr., Bowery, New York.
Moonlight Maids, Theatre Royal, Montreal.
Morning Glories, Westminster, Providence.
New York Stars, L. O.; 3, 125th St. Music Hall, New York.
Nightingales, L. O.; 3, Bon Ton, Jersey City.
Night Owls, Palace, Boston.
Parisian Belles, Howard, Boston.
Parisian Widows, Gayety, Detroit.
Pat White's Gayety Girls, Trocadero, Phila.
Reeves' Beauty Show, Corinthian, Rochester.
Reilly & Woods, People's, Cincinnati.
Rentz-Santley, Olympic, Brooklyn.
Rialto Rounders, Bon Ton, Jersey City.
Rice & Barton, Gayety, Columbus.
Rollickers, 27-29, Gayety, Albany; 31, Lyceum, Troy.
Rose Hill, Casino, Philadelphia.
Rose Sydell, Trocadero, Chicago.
Runaway Girls, Gayety, Washington.
Sam Devere, Dewey, New York.
Scribner's Big Show, 125th St. Music Hall, N. Y.
Star Show Girls, Lyceum, Washington.
Strollers, London, New York.
Thoroughbreds, 27-29, Lyceum, Troy; 31, Gayety, Albany.
Tiger Lilies, 27-29, Des Moines; 31, St. Joe.
Toreadors, Academy, Pittsburg.
Trans-Atlantics, Gayety, St. Louis.
Trocaderos, Gayety, Brooklyn.
Twentieth Century Maids, Star, Cleveland.
Vanity Fair, Majestic, Kansas City.
Washington Society Girls, L. O.; 3, Shubert, Newark.

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CIRCUS ROUTES

Barnum & Bailey, April 20-25, Brooklyn; 27-May 2, Philadelphia; May 4-5, Washington; 6-7, Baltimore; 8, Wilmington, Del.; 9, Camden, N. J.
Buffalo Bill, April 21-May 9, Madison Sq. Garden, N. Y.
Ogdin's Concert Band, Rink, Altoona, Pa., indef.
Gentry Bros., No. 2, 26, St. Louis.
101 Ranch, April 27, Coliseum, Chicago.
Ringling Bros., April 26, St. Louis.
Sells-Floto, April 27-May 2, San Francisco.
Wallace-Hagenbeck, May 2, Peru, Ind.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

Letters addressed to artists having names in the route sheet will be forwarded immediately.

A

Anglin, Besse.
Allen, Alva.
Andrews, Pearl.
Arnold, Lole.
Alexandro, F.
Athos.

B

Betts, Wm.
Budd, Bert.
Burt, Glen (C. O.)
Budd, Bert (C. O.)
Bernard & Coleman (C. O.)
Bourke, J. W.
Baldwin, Carl.
Butler, Ida.
Brown, Henriette.
Browning, Arthur (C. O.).
Barnhart, Chas. (C. O.).
Belmont, Belle.
Blamphin, Ellis.
Barry, Margaret.
Barrett, J. J.
Burke Brothers.
Boston, H. W. (2).
Boch, Otto.
Bowman, Ivy.
Brengk, Ernst.
Blonden, Harry.
Brown, Harry.

C

Claxton, Wm. (C. O.)
Collins & La Belles.
Claus, Martha.
Conner, M. E.
Clark, Harriet L. (C. O.).
Cheeves, Joe.
Claxton, William (C. O.).
Clark, Gladys.
Carey & Stampe.
Cline, J. E.
Ceballos, H.
Church, Alice.
Christ, Frank (C. O.).
Crane, Lawrence.
Cunningham, Albert.
Coffman, Jas.
Cooper, Harry.
Corelli, Ed.
Corson, Cora Youngblood.
Collins and Brown (C. O.).

D

Dudley, A.
Dudley, Harry B.
Dacoma Family.
Daub, Jack.
Donovan & Arnold.
Dooley, J. Francis (C. O.).
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Dalley, Bob and Nellie.
Damsel, Frank.
DiBella and Volpe.
Duncan & Godfrey (C. O.)
Dunn, Billy (C. O.)
Duggan, Archie.

E

Ellis, Harry A.
Electric Quartet.
Evans, George (C. O.).
Elaine, Mabel.
Everhart.
Emmy's Pets.
Ely, J. Frank.
Elliott, Jack.

F

Ferrell, L. W.
Fritscher.
Felix, G.
Foy & Clark.
Farren, L. K.
Foy, Harry.
Fried, Joe (2).
Forrester, Sidney.
Ferlen, Frances J. (2).
Freeman, Wallace.
Farnsworth, Walter.
Forrester, Mrs. Chas.
Fried, Joe.
Fagan, Barney.

G

Graham, Billy.
Gehan & Spencer.
Gibbons, Thomas (C. O.).
Green, Albert (C. O.).
Green and Werner (C. O.).
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Graham, James (C. O.).
Guise, Florence.
Gerome, Viola.
Goergis, Two (2).
Gillen, Tom.
Grady, Thos. J.
Gordon, Cecil.

H

Howard and North.
Hilton, Helen.
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Humphrey, Emmett R.
Harvard & Cornell.
Hughes, Maxie (C. O.)
Harris, Mr.
Harris, Geo. H. (C. O.)
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Hulker, Edith.
Heck, W.
Harding, Hazel.
Hart, George D.
Harcourt, Daisy.
Hopper, Chas. H. (2).
Harris, Ida C.
Holmes, Carla.
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Hamilton, Elise.
Hopper, Chas. H.
Hazard, Lynn & Bonnie (C. O.).
Hawley, John.
Hall & Coburn (C. O.)
Hoey, Chas.

I

Italian Trio.

J

Jenkins, James (C. O.)
Jolsen, Al. (C. O.)
Jordan and Harvey.
Julian, Harry (C. O.)
Johns, Johnny.
Jones, Walter.

K

Kramer, Sam.
Kollins, King.
Kelly and Violette.
Knight, Harlan E.
King, Will.
Keene, Billy.
Kelly and Ashby.
King, Winifred.
Kennedy, Frank.
Kollins & Kilfton (C. O.)

L

Lyons and Parks.
Lee, Alice.
Lewis, Dave.
Loretta, Otto.
La Fleur, Joe, (2).
Lind.
Landres, Patsy.
Ladell, Anna.
Leims, Louis.
Love, Frankie.
Lea & Opp (C. O.)
Lusby, Huchison (C. O.)

M

Marx, Julius W.
Marks, Chas. (C. O.)
Melnott Armand.
Manola, Jesse A.
Murray & Murray.
Mueller, Pirpont.
Midgley & Carlisle.
Malcolm, Annette.
Madden, Mary M. (C. O.)
Mainville, E. C.
McCauley, Katherine.
Marnitz, Henry.
Murphy, Jim.
McKenna, Tom (4).
Maillaird, Virginia.
McDonald, William.
McNish, Frank.
McClain, Chas.
McWaters, and Tyson.
MacFadden, Mr. and Mrs.
McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Miller, Louis.
Moore, James A.
Matthews and Ashley.
Mimics, 4 (C. O.).
Murray, W.
Merritt, F. R. (C. O.).
Miller, Clyde, C.
McCauley, Ines.
Miller, Louis.
Middleton, Minnie.
MacFarland, G. J.
Mack, Pete (C. O.).
McDermott Billy (C. O.).
McNish, Frank.
McWaters and Tyson.
Morton, Janet.

N

Nichols, Luella.
Nugent, Wm.
Nelson, Tom.

O

O'Neill, Sak.

P

Pedrick, Lloyd.
Pantzer, Willy.
Pritzkow and Chandler.
Pollard, W. D.

Q

Quinn, Mike.
Queen & Ross.
Quigley, Helen.

R

Rye, George.
Roaber, Gus.
Rawson, Marie (3).
Robinson, Ada E.
Ramsey, Allan.
Riano, William.
Rivers & Rochester (6).
Redding, Francesca (C. O.)
Rawson, Marie (4).
Rennings & Brown.
Roberts, Signa.
Russell, Leah.
Rogee, Leon.

S

Stanley & Scanlon (C. O.)
Sutherland & Curtis (C. O.)
Smith, Harry H.
Stephens, H.
Sutherland, and Curtis.
St. George, Jennie.
Sa-Heras, The.
Salter, Irving.
Snow, Ray W.
Smith, Charles F.
Stevens, Mike J.
Sutherland, George (C. O.).
Sidney, Clara.
Schulze, E.
Samois, Seven.
Sommers, J. T.
Scott, Frank.
Sharp Brothers.
Sinclair Sisters.

T

Truesdell, Howard.
Tully, Guy.
Travis, Aimie.
Teegarden, H.
Tait, David.

U

Ulpas and Hella.

V

Valley, Camille.
Van, Marguerite.

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Velda Trio.
Vasco.
Volta, Nellie.

W

Wilton, Thomas.
Welch, Pauline.
Washburn and Keeley (C. O.).
Wilson, George.
Wooley, Frank.
Wynwood, Beatrice.
Wynnwood, Helen.
Woodward, Ed. and May.
Walters, Harry G.
Wolfe, Gracie.
Williams, Dot.
Wilson, Grace.
Wilson Bros.
Williams, Leon, Wetherall, Harry.
Wynnewoods, The (C. O.)
Waltons, The.
West & Fowler.
Webb, Josie.
Woycke, Victor.

Z

Zoubalakis, John C. O.).
Zoubalakis, John.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Vesta Victoria, second week, remains the feature, in a repertoire of songs she popularized. Lizzie Evans and Jefferson Lloyd have a Western playlet with bright dialogue. It made a very good impression. Foster and Foster, in their musical melange proved one of the enjoyable numbers. William A. Dillon is a newcomer. He has a pleasing personality and refinement, and the songs are bright, new and catchy. He is different from the other single singing acts. The audience liked him and his songs immensely. Baptiste and Franconi showed clever acrobatics with well blended comedy. Wilbur Mack, assisted by Nella Walker, in a farce entitled "The Bachelor and the Maid," appealed to the auditors, especially the songs, which are well written. Joe Whitehead returned and gave his eccentric comedy and dancing, which always capture vaudeville audiences. Steeley and Edwards were liked in a comedy musical act. The talk is somewhat too long but the music and comedy are entertaining. Cook, of Cook and Miss Rothert, replaced Paul Le Croix. The acrobatic work is good, but singing and talking too long drawn. The Garnellas, Estelle Hirsch and Ernest Yerxa appeared. William Inman's dogs closed. It is an excellent animal act, one of the best seen here.

STAR AND GARTER (U. J. Herrmann, mgr.).—"The Dainty Duchess" has undergone radical changes in the personnel and construction of the two pieces, "Chili Con Carne," and "University Girls," since at Euson's in September. A novelty is the "Aerial Automobile," interpreted by Helena May and girls. The show as seen at the Star and Garter this week is better than any of the other three Weber and Rush aggregations disclosed since the season opened.

EUSON'S (Sid J. Euson, mgr.).—"City Sports."

EMPIRE (William A. Singer, mgr.).—"Dreamlands."

The Criterion, a combination melodramatic house on the North Side, announces vaudeville, moving pictures and illustrated songs for the summer months, commencing May 17, at prices ranging from five to fifteen cents.—Murphy and Magee have signed with Maury Kraus' "20th Century Maids" for next season. The name of the organization will probably be changed.—Marvelous (Chas.) Marsh, accompanied by his brother Ed., is in the city for a few days. The boys are now located in New York and were formerly residents of Chicago.—John E. McCarthy, manager of the New Grand, Hamilton, O., is building a new modern vaudeville theatre in Richmond, Indiana.—Jane Courthope and Company, in their scenic dramatic sketch, will not play in Chicago until December 14. They are now on the Orpheum Circuit and have return dates commencing August 23.—As reported in VARIETY recently, the plans of the proposed new vaudeville theatre at Fort Dodge, Ia., which a number of local business men are promoting, are completed, and the erection of the building is assured. At a recent meeting the following stockholders formed into an organization: F. C. Minogue, G. J. Fessel, F. C. Fessel, E. H. Williams, A. G. Biens, Chas. G. Wolf, Louis Fessler, R. M. O'Connell, E. H. Peschau, S. N. Magowan, C. B. Smeltzer, H. S. Holm, R. M. Stevens, F. E. Prusia and J. J. Brown.—The Novelty, the oldest vaudeville theatre in Oakland, Cal., under the direction of Tony Lubelski, will be completely reconstructed this spring at an expenditure of $40,000. The popularity of the house and the increased demand for seats actuated Mr. Lubelski to rebuild in order to permit a larger seating capacity and more room for the attractions. The stage will be enlarged and nothing overlooked in the appointments.—Jack Golden has been engaged indefinitely to produce a series of one act musical comedies at the Majestic, Denver, in conjunction with the regular vaudeville.—The new Princess, Lexington, Kentucky, opened last week with vaudeville and moving pictures. The place is attractively decorated and furnished.—Constance Crawley, the tragedienne, is the headline feature at the Majestic, Denver, this wek.—Foster and Murray, late with Miner's "Bohemians," dissolved. Jack Foster will hereafter do an act with Tom Kelly in vaudeville.—The new vaudeville theatre at Hancock, Michigan, is scheduled to open this week.

Joe Oppenheimer, manager of the Fay Foster Company, contemplates running stock burlesque at the Avenue, commencing in June. Mr. Oppenheimer last season and season before held forth at the Folly during the vacation period, keeping the house open every day in the year for two years.—Mike Bernard and Blossom Seeley are booked for thirty-one weeks in the Middle West and Coast, including the Orpheum Circuit.—The Columbia, St. Louis, will be rebuilt during the summer. An entire new front with marble architecture and unique allegorical decorations will be one of the features. The interior will also be remodelled and modernized.

SAN FRANCISCO

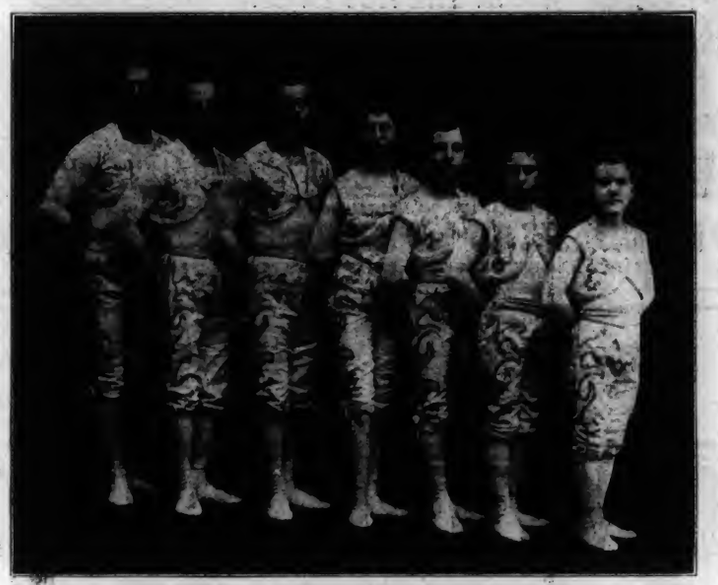
By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen, mgr.).—Week 12: Empire City Quartet and the Three Leightons were new on the week's program, going in average style. Jas. F. McDonald, rather clever in his way, and a number of pleasing songs helped him to popularity. Orth and Fern opened the show. The holdovers were Stella Mayhew, Press Eldridge and The Dunedin Cycling Troupe. Ida O'Day reappeared after a few weeks' absence.

NATIONAL (Sid. Grauman, mgr.).—The program in its entirety excelled in satisfying quality any bill the house has had during the past few months. This was due mainly to its diversity, although all the numbers were of goodly grade. Totito and Company, in a sensational routine of equilibristic and balancing feats, opened the show. Grace Tempest, assisted by Jas. Dunn and Stanley Warner, offered a singing and dancing turn. Their ensemble work was easily the best, their opening number going particularly strong. Traveile returned after an absence of some years, showing about the same act as before, a mingling of sleight-of-hand and shadowgraphic work. The latter is his strongest play. The Hendrie-Miles Co. had a tabloid melodrama following the well beaten path that apparently satisfied, although lacking in many respects the requirements of vaudeville. The Sidonias followed the lines of eccentric comedy, handling it in clever fashion. They showed some bits that were new, registering as one of the hits of the bill. Hays and Suits had a snappy singing and dancing act, with some talking comedy as a side-line. Vera De Bassini made a favorable impression, vocally. Black and Miller were the closing feature with novelty acrobatics of a sensational kind.

WIGWAM (Sam Harris, mgr.).—The bill was made up of acts from both the S.-C. and the Western States Circuit. Gilroy Haines and Montgomery, in a nautical comedy of which singing was the main feature, were a well rewarded number. The Stadium Trio, Roman ring workers, were out of the ordinary in their routine. Bert Wiggins, comedy juggler and cartoonist, had a good line of side talk. Wise and Miller, clever pair of entertainers. The Four Brown Bros. and Doc Dealy, in a musical comedy act of a good quality, had a choice position. Mel. Furst and the Beardsley Sisters completed.

EMPIRE (Hal Curtis, mgr.).—In the olio portion Bimm-Bomm-Brrr were heavily featured, and their novel musical turn registered with unusual strength. Mysterino, palmer; Maude Rockwell, vocalist, and the Boston Comedy Quartet filled the vaudeville section. The Jas. P. Lee Company in one of their lively farce comedies, furnished the laughing bit.



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BOSTON

By ERNEST L. WAITT.

VARIETY Office, Colonial Bldg.

England seemed to have about the best of the argument in the vaudeville houses this week, with two English headliners at Keith's and the McNaughtons at the Orpheum. They all made emphatically good, too.

KEITH'S.—Alice Lloyd can come back to Boston any time she wishes and stay as long as she wants to, for she "canght on" immediately, and Boston likes her. She is pretty, nifty, magnetic, and her songs are new and catchy. Cold Boston certainly warmed up to her. "Looking for the Lovelight in Your Eyes," was a great hit. "Stockings on the Line," was unusually funny. Charlotte Parry in "The Comstock Mystery," is the best protean actress Boston ever saw. Her sketch is strong, amusing, interesting, and her support is virile. The Three Joscarys, here before, have more funny acrobatic tricks than ever; Ethel McDonough does a novel act with the traps and gets good applause; Griff, the juggler, goes better than before, and the people like him; Bowers, Walters and Crooker were a big hit. The balance of the bill included Barry and Woodford, in really funny parodies; Lee Walter and Blanch Rice, in a sketch; Great Scott, on the ladder; Black and Jones, Deodato, magician; Rennier and Gaudier, soubrettes, and Sam Stern, impersonator.

ORPHEUM.—It is reported this house will close May 2, and it is denied that motion pictures will be put in for the summer. A big crowd was turned away on Monday, and the bill was one continuous laugh. The Two McNaughtons became instant favorites. Their stuff is new, their style is new and they have never been seen here before. The prize fight got people hysterical. They would be good for a month. The Carmen Troupe, on the slack wire; A. O. Duncan, with new lines and business in ventriloquism; Victoria Parker and her dogs; Beatrice McKenzie and Walter Shannon in "A Shine Flirtation"; Lillian Tyce, who goes well; Jimmy Lucas, in impersonations, and the Pandur Brothers, modern gymnasts, complete the bill.

DENVER

By HARRY X. BEAUMONT.

Office Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.).—Although not the headliner, Kara, juggler, deserves the premier position. Agnes Mahr was next in favor and captivated. Her assistant is a great help. Angelo Delores and Company in "Cupid at Home," excellent vehicle, capably handled. Earl and Wilson, comedy sketch, well liked. The Colbys, musical, good. The Kramers, duettists, pleased.

MAJESTIC (Dan F. McCoy, mgr.).—Ranso and Arno, European eccentrics, head. Strong act, went big. Horton and La Triska, special attraction, torrents of applause. Leroy, Benson and Company, musical, very good. Zinelle and Boutelle, songs, big favorites. Brown & Schorer, good dancers. Donnelly and Rotall, singing, suffered in opening position.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Edward Emery and Company (New Acts) head. O'Dell and Hart, burlesque comedy acrobats, very good. Sutherland and Curtis, one of the neatest dancing acts seen here, went big. Both possess good voices. The Minstrel Wingates, bone soloists, good in the opening position.

NOVELTY (Bert Pittman, mgr.).—The Three Keltons duplicated success formerly made at Majestic. Le Darrows, ladder balancers, very good. Geo. Hoyt went back about 30 years for his monologue, and at that he sent it over. The Malcombs, novelty globe walkers, very good. The Brown Family, aerial contortionists, scored strongly.

ASHLAND, PA.

COMIQUE (Wagner and Kost, mgrs.).—M. p. and ill. songs; Martin Lavelle, singer.——SCENIC (Martin and Leiby, mgrs.).—Giving double bill. Miss Oster, singer.——NOTES.—The Comique has been remodeled and an entire new front put in.—Woodland Park will open in about three weeks; Maurice Boom will do the booking.

H. R. M.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—The Romany Opera Co., the hit of the bill this week; Nat Wills returns and is a great favorite; Patrice, after a long absence, returned with her clever little sketch and is as pleasing as ever; one of the laughing hits was the act of Brown, Harris and Brown, who are funny and won applause; Louise Henry's "Sal Skinner" act was well received; Pat Rooney and Marion Bent are great dancers; Rossi's Musical Horse is wonderfully well educated; Werden and Taylor, with ill. songs, good; Work and Owen have a fast and clever acrobatic act; Gartelle Bros. do a funny skating act that brought them many laughs; Morgan and Chester, Alvin and Kennedy and The Wynnwoods complete the bill.

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsals 10).—The chief fault with this week's bill is there are too many acts requiring a full stage, necessitating delays. The Lovitts open in a very pretty acrobatic turn. Kittie Lovitt does some very fast tumbling. Jeanette Adler and Picks have a good singing and dancing act. Mullen and Correlli, knockabout acrobatic team, very good comedy; Lewis and Chapin took the place of Jolly and Wild; Muller, Chunn and Muller, hoop rollers, very fine; Smith and Campbell, a sure cure for the blues; Gallagher and Barrett in "The Battle of Too Soon," a scream; "The Star Bout," headlined, is well played.

STANDARD (Frank J. Clemens, house agent).—The Lid Lifters began with a burlesque called "Oh, What a Night," which has been seen often. There is some suggestive work and talk handed out. The chief offender is Maud Ellston. Corrinne De Forrest gets in considerable "raw" work also. John Jess, Lee Hickman and Frank Wakefield have the chief comedy parts, and they are very funny.

PEOPLE'S (James E. Fennessey, mgr.).—The Twentieth Century Maids give quite a clever show. A Trip to Panama is a three act musical comedy in which a Dutchman, an Irishman and a coon attempt to evade their wives and have a good time. Pauline Moran is the bright spot and everything she did went big. Fern Melrose, who has a high soprano voice, was applauded. Billy Mack in a coon character, showed good comedy.

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ERIE, PA.

ALPHA (Eugene H. Suerken, mgr.).—Welch Bros., comedy boxers, well received; Three Dancing Sunbeams, very good; Joe Hardman, took well; Williams and Melburn, "The Minstrel and the Maid," good.——NOTES.—The Family Theatre has again closed its doors. Poor business has caused this. The Theatre will be remodeled and a picture show put on the ground floor.
BRUCE GRONNETT.

EVANSVILLE, IND.

MAJESTIC (Frank B. Hooper, mgr.).—Lutz Brothers, novelty act, a winner; Hyman Meyer, Dutch planologue, good; Billy Windom, "The Nurse Girl," clever; The Two Dollys, sister act, recalled a number of times.——PEOPLE'S (Pedley and Burch, mgrs.).—The High School Girls, burlesque. S. O.

HAMILTON, ONT.

BENNETT'S (Geo. F. Driscoll, mgr.).—Emerson and Baldwin, comedy jugglers, immediate favor; Marvellous Picquays, hand balancing, very good; Lewis and Green, continuous laugh; Netta Vesta, songs, well received; Exposition Four, excellent; Ray and Ward, good German comedians; Jean Cleremont's Circus Parody, laughing hit.
ARTHUR L. LEWIS.

HARRISBURG, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Myers and Rose, spinners and jugglers, exceptionally clever, Ina Claire, singing, pleased; Eckert and Berg, "Land of Two Moons," well received; Lewis McCord and Co., "Welly Jones' Scoop"; Van Brothers, musical comedians, entertained; Bresnah and Miller, song, talk and dancing, hit.——HIPPODROME (A. L. Roumfort, mgr.).——Mr. and Mrs. Lew Stanley, "the fashionable duo," very good; Miller and Russell, singing and dancing, were enjoyed; La Donna, "Musical Artist," scored strongly; ill. songs, excellent.
C. C. CORBIN.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Robertson and Fanchette, open; Geo. H. Diamond and Will C. Smith, singing, fair; pictures, good; Claude and Fanny Usher in "Fagan's Decision," is a very popular act well played; Martin Bros., xylophone experts, receive heavy applause; Martinetti and Sylvester make splendid with their acrobatic comedy; Lew Sully is a big favorite; A Night in an English Music Hall, while here on previous occasion, makes same big hit.——SCENIC (H. C. Young, mgr.).—The Methven Sisters make strong impression; Rosecita Lewis, dancing specialty, acceptable; Keene, the "juggling peddler," good.
M. W. MORRON.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.).—Addie St. Alra and Moore Violet, song and dance; Otto Viola and Bro., comedy acrobats and barrel jumpers, good; Tosh, novelty act, O. K. Extra added attraction: Willard Newell and Co., comedy sketch, good; D. J. Davies, ill. songs, good. RAY T. DRUM.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Four La Delles very clever; Delmore and Darrell, won immediate favor; Murphy and Vidocq, very good; Scharr Trio, bicyclists, excellent. BRADLEY.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Patterson and Titus, dances, clever; Marion Clifton, songs; James Bennett, Hebrew monologue, very good.
JESTICAM.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Clara Waters, dancing pianist very clever; Jennings and Renfrew, parody singers, hit of bill; Marlow Piunket Co., went big; ill. songs by Miss Cook, good.——LYCEUM (W. L. Gallagher, mgr.).—Mazie Barrett's Burlesquers of ten women. Olio: Tony Mack, Irish comedian, very funny; Perkins and Marine, sister act, won favor; Ed. Ayott, clog dancer, good; Millie Leina, contortionist, clever. Burlesque, "Casey the Piper," Tony Mack and Co. scored heavily.——MARQUISE (J. H. Michael, mgr.).—M. p. and ill. songs, by Raymond Conway——NICKEL (T. F. Twomey, mgr.).—M. p. and ill. songs, by Arthur Holmes.
JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (Chas. Cunningham, mgr.).—Wood and Fox, singing and dancing, good applause; Shannon Bros., dancers; La Bord and Ryerson, in "Fritz," entertaining; Barber and Barber, very good; La Zar and Wilson please; Clarence Haslett, ill. song, well rendered.
J. E. FAULKNER.

LOUISVILLE, KY.

MARY ANDERSON (Jas L. Weed, mgr.).—Mr. and Mrs. Silver, ill. songs; Chas. F. Semon, clever; Fred Ray and Co., seen here several times; Don and Thompson, Myrtle Byrne and Co., good; Kroneman Bros., good; Henry Horton and Co. was the feature act.——BUCKINGHAM (John Whallen, mgr.).—Riley and Woods' show, crowded houses, good show.
ARTHUR WITTLESHOFER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.).—One of the best bills of season. Fred Duprez, parodies, gives it good start; Frank Stafford, whistler, assisted by Miss Stone, good; Rialto Quartet, above average; Una Clayton, in "What's in a Name?" well done; "Crickets," well received; Jack Wilson and Co., hit; Belclaire Bros., strong men, good.——LYNN (F. G. Harrison, mgr.).—Pictures, songs and vaudeville, including De Chantel Twins, and Frothingham, and Denham. Also, Geo. D. Mackay and Co., in "The Outlaw's Oath."——OLYMPIA (Lord, mgr.).—Pictures, songs and vaudeville, including Barnes, Reming and Co., Versatile Vosper, Wilson and Rich and the Misses Ramsdell. Bus. good.——GEM (C. W. Sheafe, mgr.).—The Tiny Davis Bluebell Burlesquers, one of the best organizations here for some time. In the olio: Sisters Weston, Jennie Hayes, Myles' Dewey, Leonzo, Rogers and Peet. Bus. big.——NOVELTY (Moore, mgr.).—Lewis and Howard's N. Y. Stars Burlesquers. Bus. good Novelty has changed from pictures and songs and vaudeville to burlesque on a small scale.——COMIQUE (M. Marks, mgr.).—Pictures, and songs. Bus. good.
ROBERT A. DOYLE.

MARION, O.

MARION (H. S. Vail, mgr. Monday rehearsal '10).—The Four Franks in "Her Other Husband," screaming success; West and Benton, refined singing and dancing, a great hit; Daye and Knight, in "A Raw Recruit," very satisfactory; Delmo, eccentric juggler, pleased.
J. BAUMGARTEN.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Carletta, contortionist, remarkable act; Murray Sisters, attractive singers with catchy songs; Howard Kyle & Co., a sketch which is really a monologue; Pauline Hall; Dixon Brothers, effective grotesque comedy; Geo. Felix and Lydia Barry get away with comedy in fine shape; the Picchianis, an exceedingly lively acrobatic act. LEWIS.

MOLINE, ILL.

FAMILY (H. A. Sodini, mgr.).—Chas. E. Mears, good; Barner and West, good; Willy Brown; The Three Ronaldos, dancers, very good.
PAUL HEIMBECK.

READING, PA.

ORPHEUM (James Van Reed, mgr.).—M. p. and ill. songs.——NEW BIJOU (S. M. Lowry, mgr. Direction S. Lubin).—M. p., and vaudeville bill of The Randolphs, Jas. Cole and Marguerite Clemens and Walley Clark.——STAR, VICTOR, MECCA, PARLOR and PEOPLE'S.—M. p. and ill. songs. G. R. H.

SAGINAW, MICH.

BIJOU (W. A. Rusco, mgr.).—Well balanced bill. Duncan and Hoffman, comedy singers and dancers, were to have appeared last week, but owing to an accident were put on this week's bill. Very original and took well; John Goss, the bone soloist, excellent; Mr. Jellah Covington and Rose Wilber, "For Her Sister's Honor," good; Fiddler and Shelton (colored), very good; the Del Costa Quartette, scored.
MARGARET GOODMAN.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Prampkin Musical Trio, very good; Chas. J. Stine and Olive Evans, comedy, good; Marie Laurens, prima donna, well liked; Ranzetta and La Rue, comedy acrobats, fair, and Fiske and McDonough, comedy, good. MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr.).—James Courthope, "Lucky Jim," very good; Elizabeth Murray, songs and stories, pleased; Barry and Halvers, took well; DeWitt, Burns and Torrance, "The Awakening of the Toys," big hit; Lew Wells, tramp comedian; Jordan and Harvey, two sons of Israel, repeatedly encored. R. E. M.

SPRINGFIELD, MASS.

POLI'S (Gordon Wright, res. mgr.).—Foresto and his dog opened; Fentelle and Carr, Fitzgibbon-McCoy Trio were applauded, Geiger and Walters, good; Mason and Keeler, racy sketch; Emma Carus was the hit of the evening; Wartenburg Bros. closed with a good exhibition of foot balancing. NELSON and BIJOU.—M. p. and songs.
GEO. PRESSL.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—Clement De Lion, good; Dan Burke and his School Girls, pleased; Pauline, fair; Hill and Whittaker, pleased; Louis Simon and Grace Gardner Co., good; Fred Niblo, decided hit; Spissel Bros. and Mack, good. SAM FREEMAN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Frances Hoyt and Co., comedy skit, good; Sherman and Fuller, comedy acrobats, fair; Corah Simpson, monologue, good; Hayden and Hayden, comedy musical, fair.——VARIETIES (Jack Hoeffler, gen. mgr.).—"Redpath's Napsnees," musical, very good; Signor Coates, xylophonist, very good; the O'Kura Wonders, Japanese, good; Sam Hood, blackface, good.——AIRDOME (Sam Young, mgr.).—Opens May 17, with McHarrah's Minstrels and follows with stock and vaudeville.——NICKELDOM and DREAMLAND.—Having good business. ROSS GARVER.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—The Girl From Happyland company holding forth this week.——NEW LYCEUM (Eugene Kernan, mgr.).—Whallen and Martelle Amusement Co., present the Brigadiers this week. The offering is a musical piece in two acts. Tim Healy is the leading comedian in an Irish character role. Bill Lester plays the straight very well. Frank White has a blackface part. The female leads are in the hands of Minnie Harrison, Emma Krause, Carrie Starr, Alice Fowler.——NOTES.—The regular theatrical season for the legitimate theatres closed Saturday night and the local theatres now are playing special engagements.—The Majestic Theatre, which is controlled by the Lafayette Amusement Co., and has been running melodrama and musical comedies for several seasons, will change their policy after next week to moving pictures and vaudeville for a try-out. BILLY BOWMAN.

WATERTOWN, N. Y.

STAR (W. P. Landes, mgr.).—Cuponti and Marie, comedy, good; m. p. and songs.——BIJOU (O. W. Hesselgrave, mgr.).—Nalon, novelty musical act, excellent; Anna Lonnborg, vocalist, fair; m. p. and songs.——WONDERLAND (J. B. Shaff, mgr.).—The Musical Ten Eycks held over and deserve it; Jim Hennesey should revise his monologue; m. p. and songs. ODELL.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Keene and Adams, duettists and dancers, well received; Marion Welch, lyric soprano; Bradlee Martin and Co., "Jessie, Jack and Jerry," excellent; Charles and Fannie Van, "A Case of Emergency," good, liberal applause; Harry L. Tighe and his Collegians, a hit; James Thornton, monologist, good; Camille Comedy Trio, bar act, very good.
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DIANA OR CHRIST.—The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for Pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He buys her from Nero as his slave—Then sets her free.

THE HOME OF PETER.—The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

THE DUNGEONS.—She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

THE BURNING OF ROME.—The fire discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

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